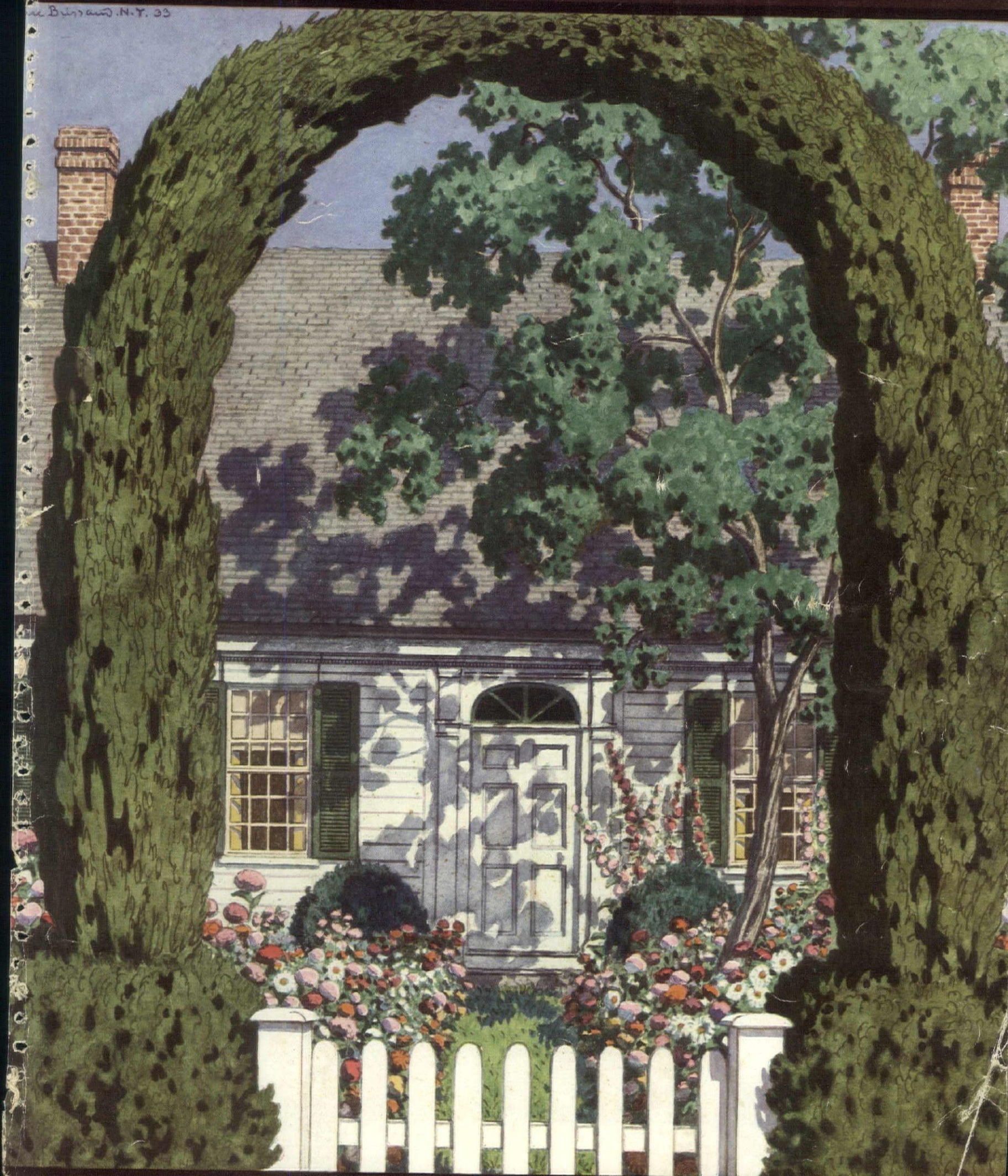
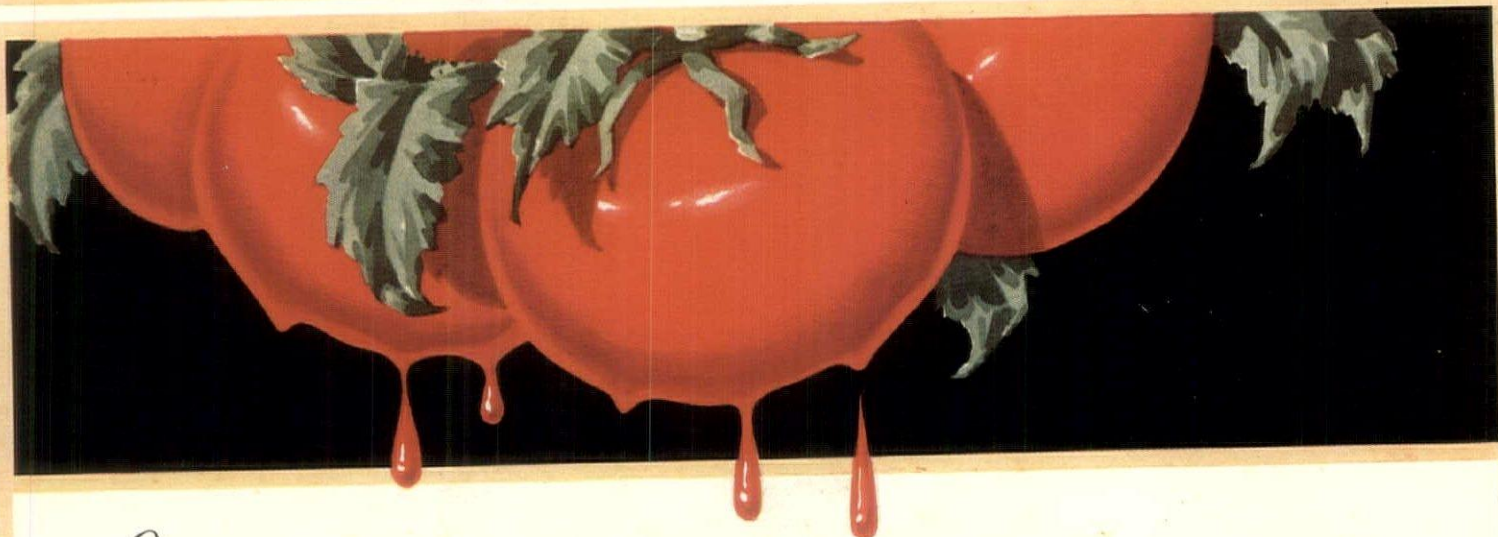


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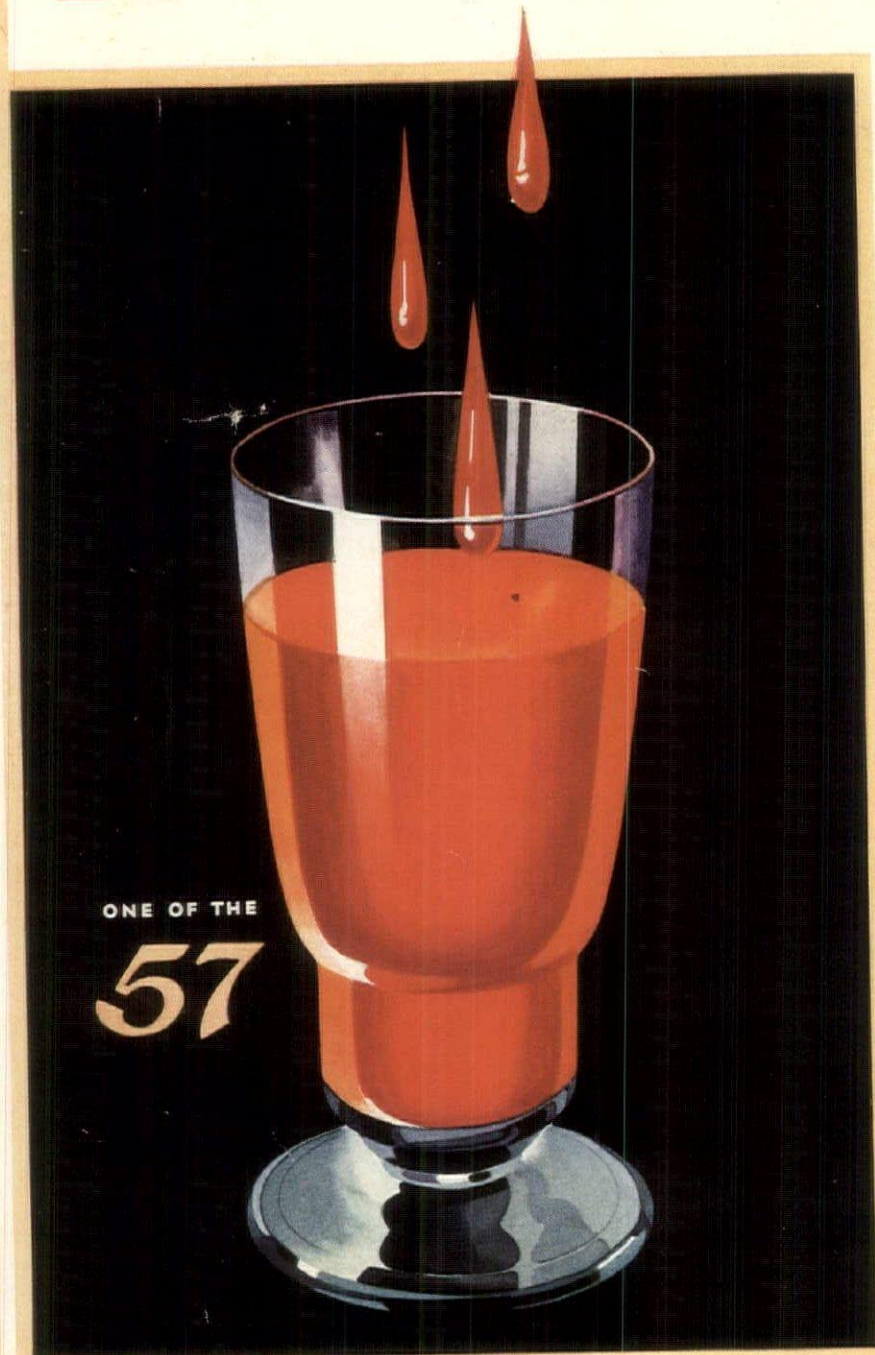
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Cockers for Sport and Play

By C. E. Harbison

The story of the Cocker Spaniel, called in Latin Hispaniolus, is rich in romance and historical interest. Since earliest times, authors, composers and artists have paid tribute to Cocker Spaniels in word, music and painting. Chaucer in 1388 wrote Wit of Bathes Prologue, and used the simile: "For after a Spaynel she wol on him lepe", proving, incidentally, that the Cocker Spaniel was known in England at least five hundred and forty-five years ago.

Touching and sentimental ballads that have come down through the ages concern the love, kindness and affection for which the Cocker Spaniel is known, and artists galore have made this breed immortal in paintings that are famous. For instance, there are several paintings by Howitt, 1750-1822; the one by James Ward, R. A., 1769-1859; the painting by John Singleton Copley, R. A., 1737-1815, depicting the children of George III of England and their Spaniels, a painting of rare beauty and color, and accurate in detail; and others equally interesting and valuable.

It is interesting to note in looking at these paintings that the physical characteristics of the Cocker Spaniel are today as they were four or five hundred years ago, and it is undoubtedly true that the breed has retained its mental vigor. This is truly remarkable, and proves that this breed has character and temperament that are built on a firm foundation. It is a tribute to those who have bred and exhibited these dogs since early days.

Undoubtedly, four or five hundred years hence, the Cocker Spaniel will still be in all respects the dog he is today. The truth of this prediction is indicated somewhat in the demand for the Cocker Spaniel as a house pet and companion, and the extent to which this breed is exhibited. It is rare that the Cocker Spaniel does not lead in numbers of entries at most of the dog shows.

There is something about this breed that at once appeals to our sympathy, and no man can own one and not feel constantly on the alert to defend it from abuse, slander or misrepresentation. There is no other dog that will win one's affection so completely, and hold it so firmly. A new Spaniel puppy may never replace, in its owner's heart, some favorite old Setter or Pointer, but it will be sure to find a place there, and hold it, too, against all comers. When the shooting season closes, the Pointer and Setter are laid up until the approach of the next season. If owned by the right man, they are regularly exercised and carefully groomed every day, and their grateful master never tires of relating their prowess in the field. They rest on their laurels contentedly.

Not so with the little Cocker. He and his game have no closed season. He seems to know, intuitively, a thousand and

(Continued on page 6)



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dogs but will suggest reliable ken-
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Cockers for Sport and Play

(CONTINUED FROM PAGE 5)

one little tricks and ways to please, entertain and surprise his master, in and out of season. He is constantly at work in a busy, merry, unobtrusive way. He knows your words better than you do yourself, and governs himself accordingly. If you want him, he is right here before you, wagging his tail and looking at you intently, as if to say "I am ready for anything." If you don't want him, he is away in some corner quietly dozing, or apparently sleeping, but always on the alert. He is never troublesome.

He is most noble and faithful guardian of your property and person. While he is in your possession, chickens do not scratch the flower-beds and wallow around the front porch; rats do not come into the cellar, nor strange cats into the back yard; your peaches and melons ripen before they are stolen, and burglars do not tamper with your locks and window-catches. If anything goes wrong about the place, the little Cocker is almost always the first one to notice it, and the almost human way in which he comes and tells you of it touches certain chords in the heart which do not vibrate too often. They are the handiest little companions of the whole dog race. They ask for but little room, little food and little care, yet in return they give a value tangible only to those who know how to love and appreciate a good and faithful dog. Their worth can not be told in dollars and cents.

I know of no other breed of dog so generally useful and worthy of man's companionship at all times and places, in town or country. Although I have not had personal experience on all game, yet from close study of their ways

(Continued on page 7)

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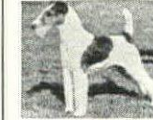
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Cockers for Sport and Play

(CONTINUED FROM PAGE 6)

and methods, and a knowledge of their great intelligence. I am sure they would not be out of place whether one hunts ducks or squirrels, 'coons, rabbits, partridges, pheasants, woodcocks or wild turkeys. I know the Cocker, and am not afraid to say that he can make himself more or less useful on any game that is hunted; and unless a sportsman confines himself to some game to which another breed of dogs is better adapted, there is no more useful dog for him to own than a bright, active, intelligent Cocker Spaniel.

The Cocker Spaniel today weighs from 18 to 24 pounds. He is a neat headed, wide-awake, serviceable-looking little dog, with an expression of great intelligence; short in body when viewed from above, yet standing over considerable ground for one of his inches upon strong, straight front legs, with wide, muscular quarters, suggestive of immense power, especially when viewed from behind. A downward tendency in front he ought not to possess, but should stand well up at the shoulders, like the clever little sporting dog that he is. Massive in appearance by reason of his sturdy body, powerful quarters and strong, well-boned limbs, he should, nevertheless, impress one as being a dog capable of considerable speed combined with great powers of endurance and in all his movements he should be quick and merry, with an air of alertness and a carriage of head and stern suggestive of an inclination to work.

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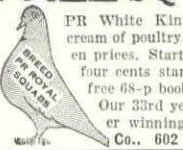
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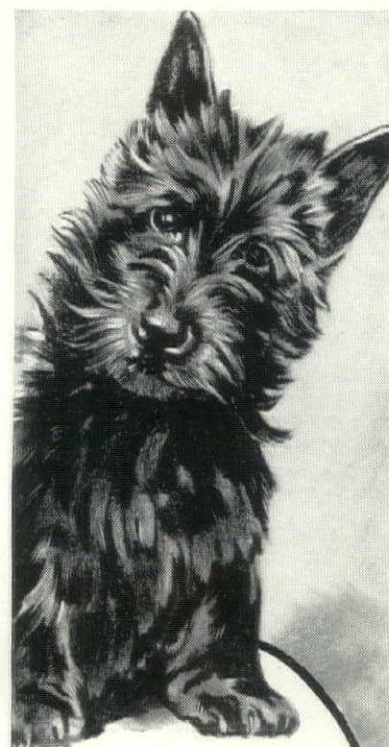
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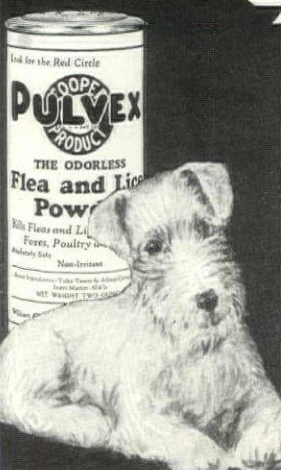
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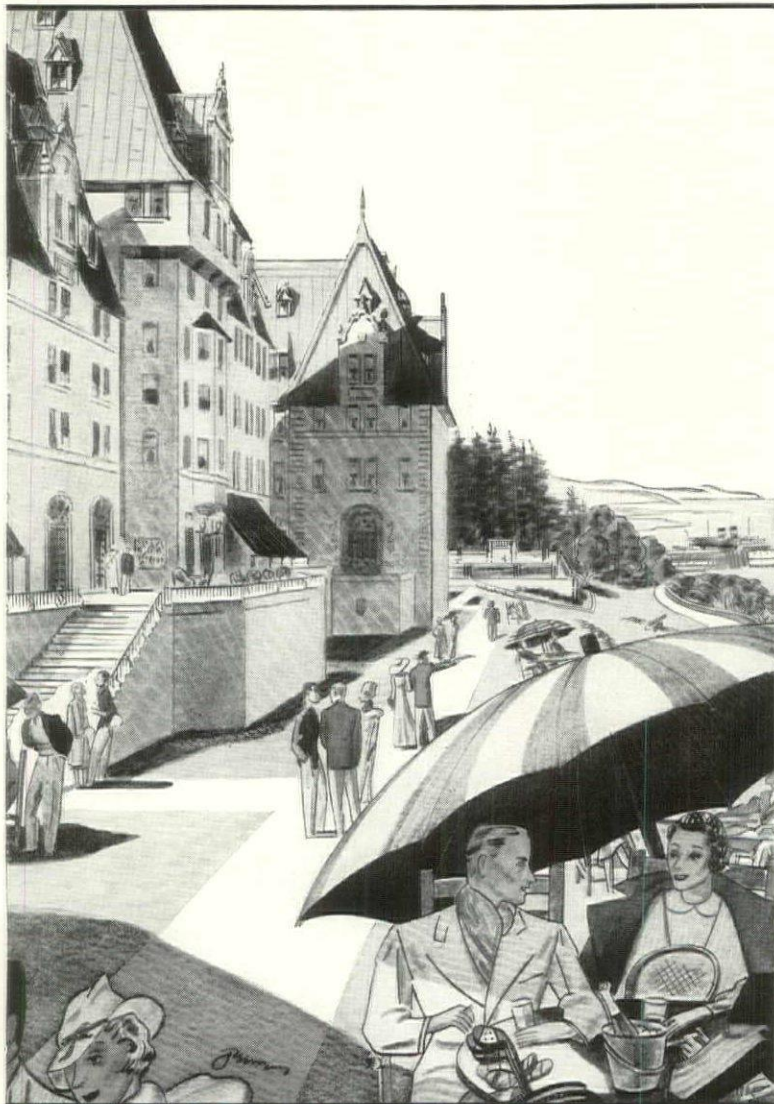
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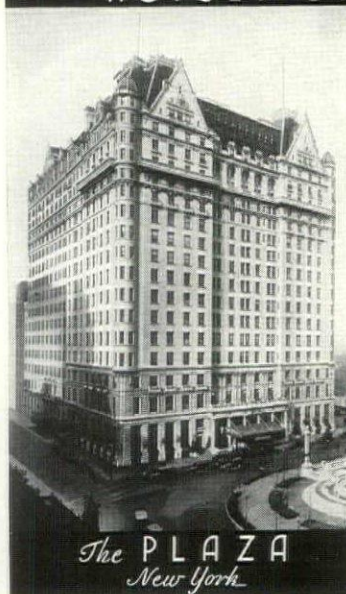
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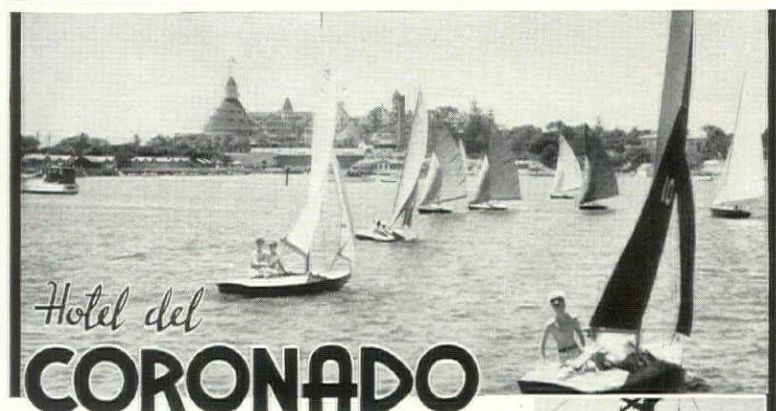
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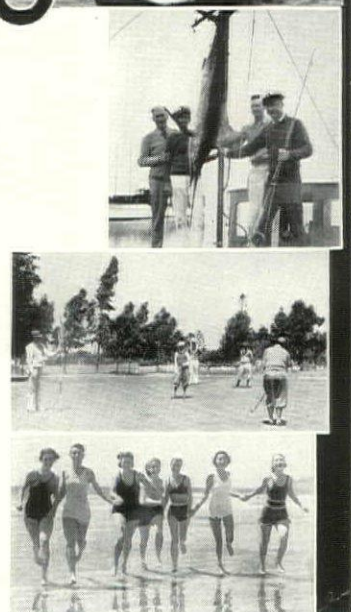
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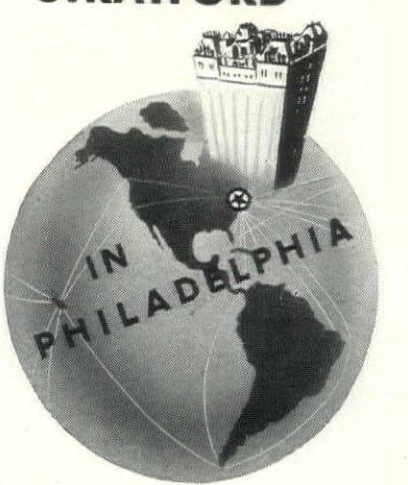
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The sink shown above is of the "Straitline" Cabinet type. Next to it is a "Star" Gas Range made by The Detroit Vapor Stove Co. In this scientifically planned



The new "White-head" Monel Metal hot water tank (range boiler) defies corrosion. Makes rusty hot water a thing of the past. Handsome in appearance; lasts a lifetime.

kitchen, but not shown in the picture, are other Monel Metal surfaces. They gleam from the tops of tables, kitchen cabinets and refrigerator. And in the laundry, there's a washing machine and a hot water tank also made of this lustrous, non-rusting metal.

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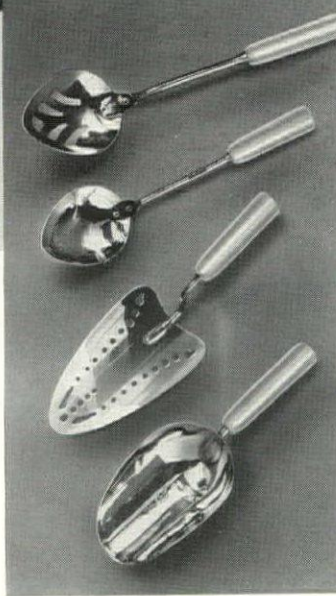


Illustration above shows "Star" Range with Monel Metal top made by The Detroit Vapor Stove Co. of Detroit. The "Straitline" Monel Metal Cabinet Sink is mounted on cabinet made by Dieterich Steel Cabinet Corp. of Chicago.

AT LEFT—Four items from a line of handsome Monel Metal kitchen tools made by The Washburn Co. of Worcester, Mass. Handles of green Catalin.

Information on any products listed in this advertisement will be gladly sent on request

The International Nickel Company, Inc.
73 Wall Street, New York, N. Y.

Gentlemen:
Please send me further information on the Monel Metal line of cabinet tops and sinks, 53 models which range in price from \$27 to \$195.

Name _____

Address _____

Also Information On _____

H&G-7-33

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HOUSE & GARDEN

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WHAT'S WHAT IN HOUSE & GARDEN



■ What has bothered us for a long time is: why people landscape Modern houses as though they were ordinary suburban cottages? Why not a Modernist garden, or even revive the bedding out schemes of a Victorian garden? One of these days House & Garden will look into this matter in a really big way.



■ Chicago's plunge into a second century, celebrated by its exposition, may readjust American taste. It may have the same effect as the Paris exposition of 1926. Meantime we display in this issue sketches of one of the modern houses.



■ Ruby Ross Wood, who conceived the decoration for the Delphinium blue house in this issue, has a collecting weakness which she makes no effort to conceal. She collects swans. She has them alive on her pond and representations of them in every conceivable medium scattered around her country house.



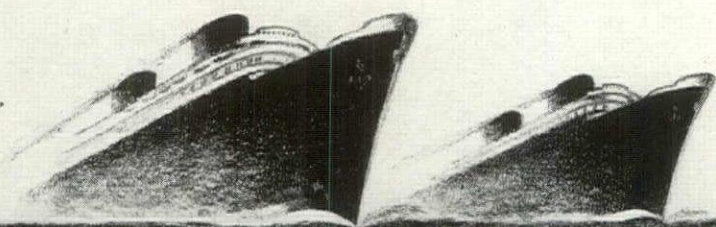
■ One of these days Americans will revive Greek Revival architecture. Meantime House & Garden is doing its bit this month in *Architecture That Came from Athens*. Sylvia Starr and Joseph B. Wertz, who wrote it, are architects.



■ Living in super-tenements has now become a fashionable necessity with many New Yorkers, as those who read pages 24 and 25 will see. Living on a shoe-string and living in a custard cup are almost the same thing to these good people.

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THE BULLETIN BOARD

THE COVER. So different is the small house of America from the small house of France that Pierre Brissaud, the artist of this month's cover, had to take a couple of trips over here before he got the "feel" of the thing. Small wooden houses in France are as scarce as hen's teeth. Moreover, the modern French small house that has appeared since the war is about as ugly a contraption as anyone could conceive. Villa architecture there is synonymous with villainous.

BLESSED DEAN HOLE. All those who grow Roses rise up and bless the name of Dean Hole. This excellent English clergyman has become the patron saint of Rosarians. In 1869, after a long acquaintance with the Queen of Flowers, he wrote *A Book About Roses*. It is also a book about gardens generally and about wise living, the whole salted and peppered with the Dean's humor. Edition after edition of this book have been exhausted. Now a new issue appears, with a fine appreciation preface by Dr. J. Horace McFarland, past President of the American Rose Society and himself dean of Rosarians in America. He has also added an appendix listing the more modern Roses.

KITTY! KITTY! Further on in this issue is a page of cat moods. The feline, as all soon discover, is as temperamental as a high-strung woman. It registers anger, fear, cajolery, satisfaction, conquest and curiosity with a sureness of touch that would make a Hollywood star pale with envy. Nevertheless, before we could absolutely capture the seven moods displayed on this page, it was necessary to take over a hundred photographs. Persistent selection of this sort, may we suggest, is what makes the photographic work in *House & Garden* so outstanding.

GOD AND THE GARDENERS. Recently we've been looking over a number of the year books of garden clubs. Much of the work they are carrying on is splendid and will be far-reaching, but we were quite overcome with the amount of gooey sentiment scattered through the pages. The poetry, much of it homemade, had what the oil men call a high degree of viscosity. Moreover, there seems to prevail an overpowering assurance that gardening is a Divine dispensation and the gardener an especial pet of Deity. Something also in us stirred rebelliously when we discovered one club teaching children how to make "artistic displays for teacher's desk". What next will the poor kids be forced to endure?

GOOD WORKS BY CLUBS. On the other hand, we award the journalistic Orchid to those clubs that are busying themselves with such good works as these: highway planting, competitions for filling station gardens and landscaping, flower and plant displays at monthly meetings, a shelf of good garden books in the local library, garden centers where practical information can be obtained, Easter and Christmas bouquets to hospitals, bird baths in public parks and on golf courses, a public Christmas tree and the purchase of a fine, outstanding forest for neighborhood enjoyment. An example of the last is the generous way the Garden Club of America itself bought and preserved a section of the California Redwoods that was threatened with destruction.

DUCKS

Mrs. Wadley and Doctor Quack,
Round of bosom and broad of back,
Float in amity true and fond
Side-by-side on the placid pond.

Mrs. Wadley and Doctor Quack,
Staid and prim as the almanac,
Quick! a minnow!—and down you go,
Tails uptilted and heads below!

Mrs. Wadley and Doctor Quack,
Toddling up on your homeward track,
Calm and dignified he and she,
You're exactly what ducks should be.

Mrs. Wadley and Doctor Quack,
Sharing corn from my open sack,
Here's your picture in white and black,
Mrs. Wadley and Doctor Quack!

—ARTHUR GUTERMAN.

THE CHROMIUM AGE. In the first fine flare of Modernism, designers chose rare and exotic woods with which to express their mobiliary conceptions. This, according to some, is a bit old-fashioned now. Today we are in the Chromium Age, with side lines of cork and composition. Chairs were once made to accommodate wide skirts; today the new Chromium designs seem capable of accommodating almost anything. Metal chairs with seats hung like hammocks have a surprising way of supporting in utmost comfort even the most obese. Some of the more extreme ones entice the sitter so far off his balance that getting up is a feat worthy of the trained gymnast.

GARDEN ANTHOLOGY. One of these days we are going to collect our own *Home Book of Garden Verse*, and when we do it will include these ecstatic lines of Andrew Marvell's—

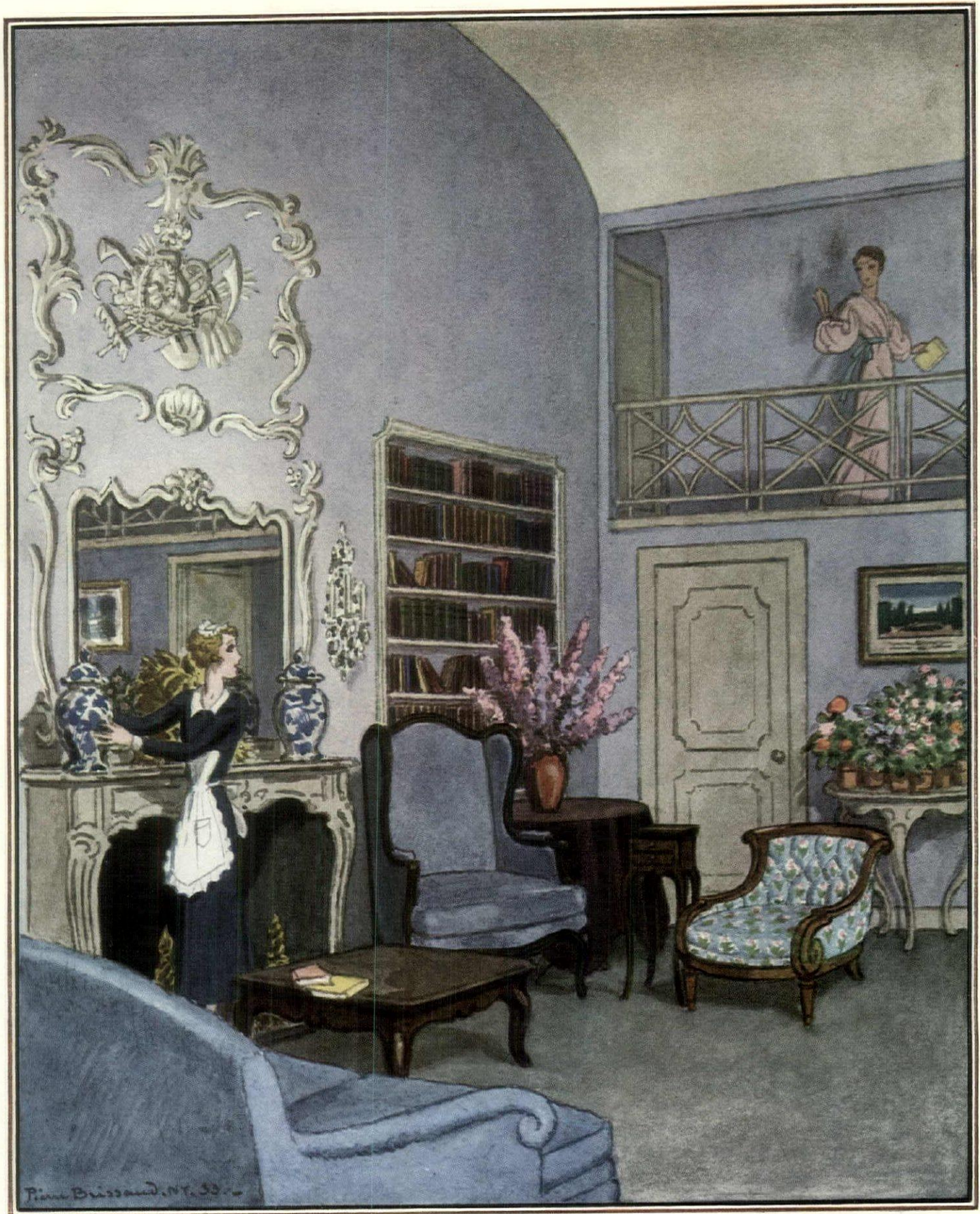
What wondrous life is this I lead!
Ripe Apples drop about my head;
The Nectarine and curious Peach
Into my hands themselves do reach;
Stumbling on Melons as I pass,
Insnared with flowers, I fall on grass.

We would also add that strange vision of Dante's, as he describes it in the 13th Canto of *Paradise*, how he "saw light in the form of a river of fire, the banks thereof were like a marvellous rainbow of spring flowers; and live sparks came forth from the river and settled among the flowers, as it were rubies girt with gold; then, drunk with the fragrance, they plunged deep again into the glorious whirlpool."

GOOD-BYE TO FEUDAL SYSTEM. Traveling around this country one is amazed at the amount of cultural aids found in our smaller cities and towns. Excellent museums, concert halls, libraries, and specialized schools attest to the many opportunities offered the public and which the public, in the main, appreciate. In most instances, these institutions were founded, sometimes endowed and sometimes otherwise supported, through the generosity of one or a number of the older local families. The first generation settled in that town, made money in it, and showed its appreciation by these munificent gifts. There was almost a feudal atmosphere about their work: it was the characteristic generosity of the lord of the manor. Today many of those first families are either scattered or the present descendants have lost interest in the town, or have lost so much money that they cannot maintain these institutions in the style hitherto. It now devolves on the public to take up the work. And, after all, that is only fair.

THE HOMELESS TRIBE. Speak of Gypsies, and people think of them as far away and long ago, as a terror of childhood that, somehow, has disappeared from the countryside. Yet Gypsies are with us in abundance, as anyone with an observing eye can see. Their camps are pitched beside our highroads, and the local police harry them as of old. Whereas once they jogtrotted along in wagons, they now flash by in motor cars; yet though they have adopted this modern method of transportation, they still cling to their ancient gaudy costumes. We wonder, though, do they still lay their patris at cross-roads? And how can they see them as they shoot by in cars?

THE STALE JOKE. For a long time now we've been making fun of our shabbiness. People, contemplating their sleazy curtains and tattered upholstery and worn carpets, have made remarks about how smart it is to be thrifty. Well, by this autumn that joke will be worn to shreds. It isn't any longer going to be fashionable to make wisecracks about our neglect. Poor old Thrift has lost its virtue. It has covered our penurious ways for a long time, and it is just about ready to quit. This fall, whether we like it or not, we'll have to spend money in repairs and freshening up. We'll have to re-capture a new morale by retiring Thrift on an old age pension. We'll have to stop boasting about our careful spending and tone up our homes and ourselves by a little extravagance.



Lilacs and blues for a living room

LILAC living room walls are background to chairs covered in varying blues. Ceiling, fireplace and woodwork are gray-white. A red vase of Delphinium stands on a table draped in purplish red velvet. The dining room has translucent curtains and blue and white striped satin chair coverings

Inside the bride's Delphinium house

By Ruby Ross Wood

I AM A decorator, and I am having a most exhilarating experience: I am furnishing a new house for a new bride, and the house is the work of an architect with ideas, and the bride is full of ideas, too, and extraordinarily good ones.

I will call her Camilla. She is from Charleston, and she has married a Yankee, and the new house is a combination of their ideals. He believed an English house was the only suitable habitation for a gentleman, and she, with the old French blood that Charlestonians are so proud of, had to have at least a dash of French in *her* house. So Bradley Delehanty, a young architect thoroughly appreciative of the situation, thanks to his French training, designed a delicious little house for them. You saw and studied it in last month's *House and Garden*.

Camilla came to me with her problem. She said she didn't want a too-French interior, but that thank God her husband was a gentleman, and didn't have to have raw wood and lumpy furniture in order to feel he had reached man's estate, so we could have a mixture of French and English furniture without embarrassing him. Also, she had spent most of her life among Azaleas and Camellias, pinks and reds and yellows, and now that she was to live on Long Island she was going in for raising Delphiniums (she really said breeding) and was going to fill her house with their colors . . . all the blues, darkening into violets and wine colors, and fading into pinks and lilacs. The house was to be not only a background for the happily married pair, it must also be an appropriate background

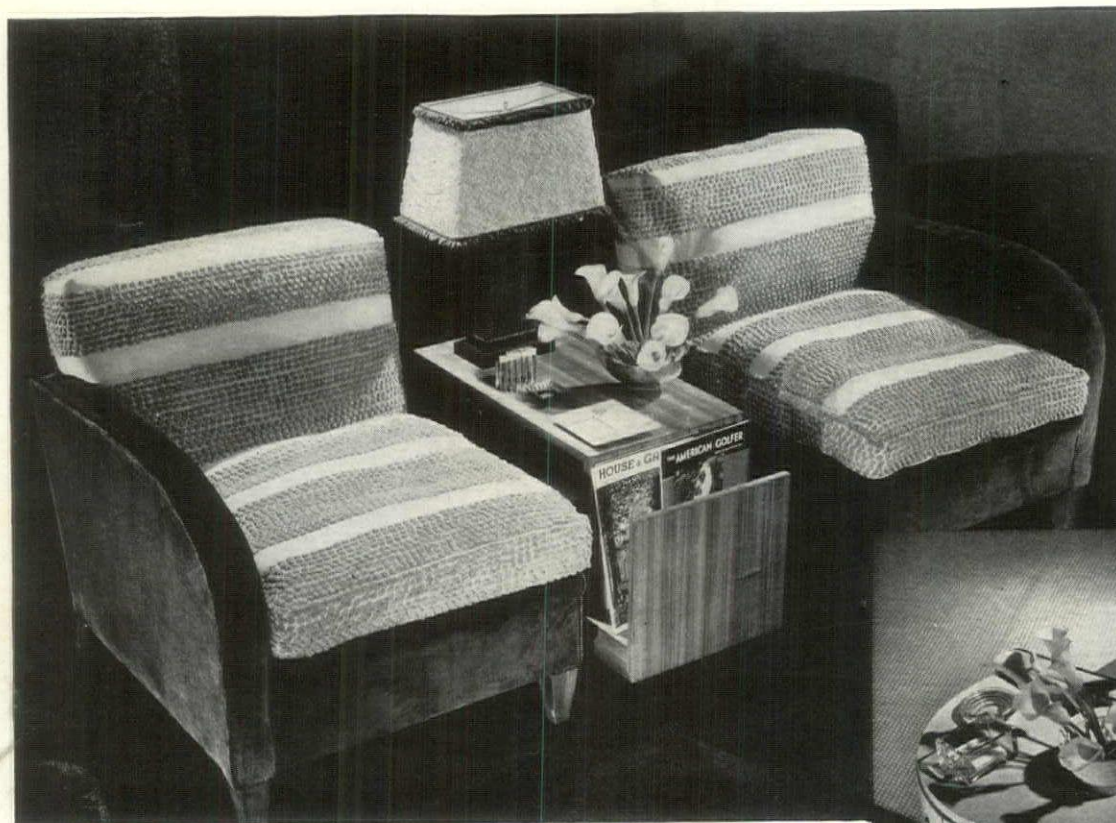
to the prize Delphiniums she was determined to grow.

"What will you use against that background in winter?" I asked.

"Oh, I can do the trick with tea gowns, and later on . . . I have ideas!"

Well there we were with that sweet little house, and elegant little house, too, I may add. Its elegance made it possible for us to paint the interior of the porch space, behind those tall, lace-like iron standards, a mauve-gray. The iron itself we first planned to paint black, but decided white would be cooler looking, and more airy. Just entering this lofty, cool space was promise of the joys to come within.

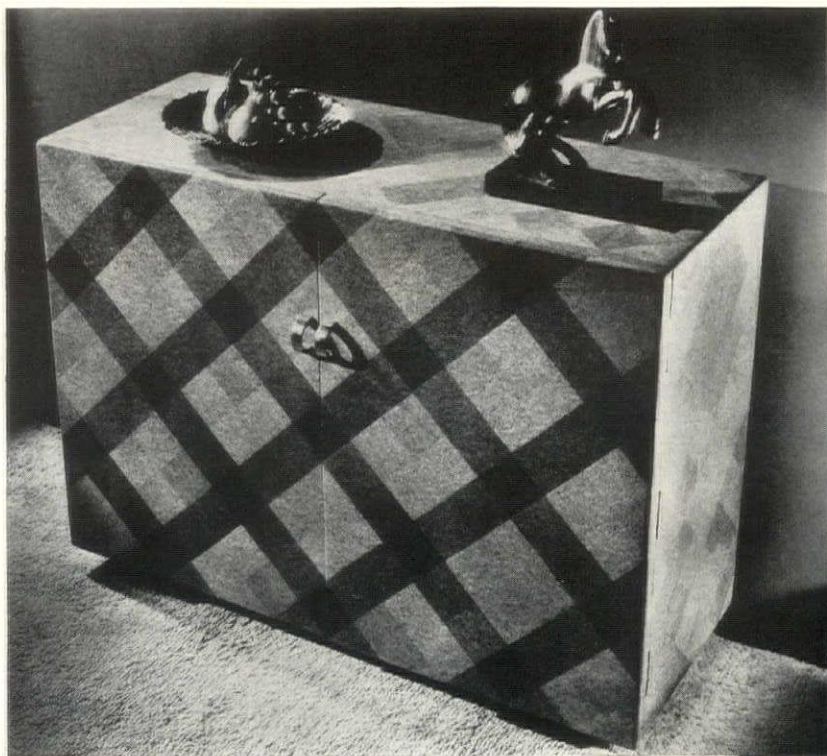
There is a small octagon-shaped hall, which leads into the two-story living room. This little hall we painted a soft, bright blue, taking our color from an inexpensive wall paper border, which has a lilac ground, gray-violet leaf banding, and bright blue edges. The walls and doors were painted this blue, the ceiling the pale lilac, and the trim the dark violet gray. The border runs around all the doors, around the baseboard, and at the juncture of walls and ceilings. We made a small octagon-shaped rug of carpeting, perfectly plain. There was not much room for furniture, but a set of open shelves was placed against the widest wall space, to hold an orderly array of hats, gloves, cameras, etc. A convenient closet holds coats and umbrellas and such things. Over this set of shelves we hung a mirror, its frame an (*Continued on page 56b*)



COVERED in beige leather with pipings in light cinnamon, this curved chair is comfortable, practical and smart. Seat and back are herringbone material the cinnamon shade of pipings. Designed by G. Rohde for Thonet Bros. The table, made of light and dark maple, comes from Macy's. White porcelain figurines and fluted flower bowl: Rena Rosenthal. Peasant rug in brown tones: Altman

Softer contours and textured fabrics
give modern furniture new elegance





Cork, candlewick, velvet and leather applied ingeniously



ABOVE is the latest contribution to modern decoration—cork furniture designed by Georges Wilmet. As a veneer for furniture, cork does not stain, warp or crack. In natural finish it resembles pigskin; sprayed with lacquer it takes on the rich coloring of English briar. This chest shows the new plaid effect

THE large table at right is veneered in lacquered cork to match the chest. Small tables are plain cork. On the chest is a carved horse in Zebra wood made by Mistele, and on the round table two curled up kittens sculptured in wood by Alice Decker. Furniture and all accessories are from Rena Rosenthal



HEAVY green and beige striped homespun piped in bright green leather covers the settee and chair shown at the left, which are supremely comfortable because of the slanting spring seats. Designed by Gilbert Rohde for Thonet. Three-tiered black glass and chromium table, and crystal lamp with shade of white knitting wool from Frankl

FRAMEWORK of this chaise longue is covered in brown ribbed velvet resembling corduroy, with seat and back in ribbed beige velvet. Chaise longue and mahogany table: Macy's. The lamp is a heavy crystal bowl half filled with water in which floats your favorite flower; silk shade banded in chromium: Mrs. Ehrich. White rope rug: Altman

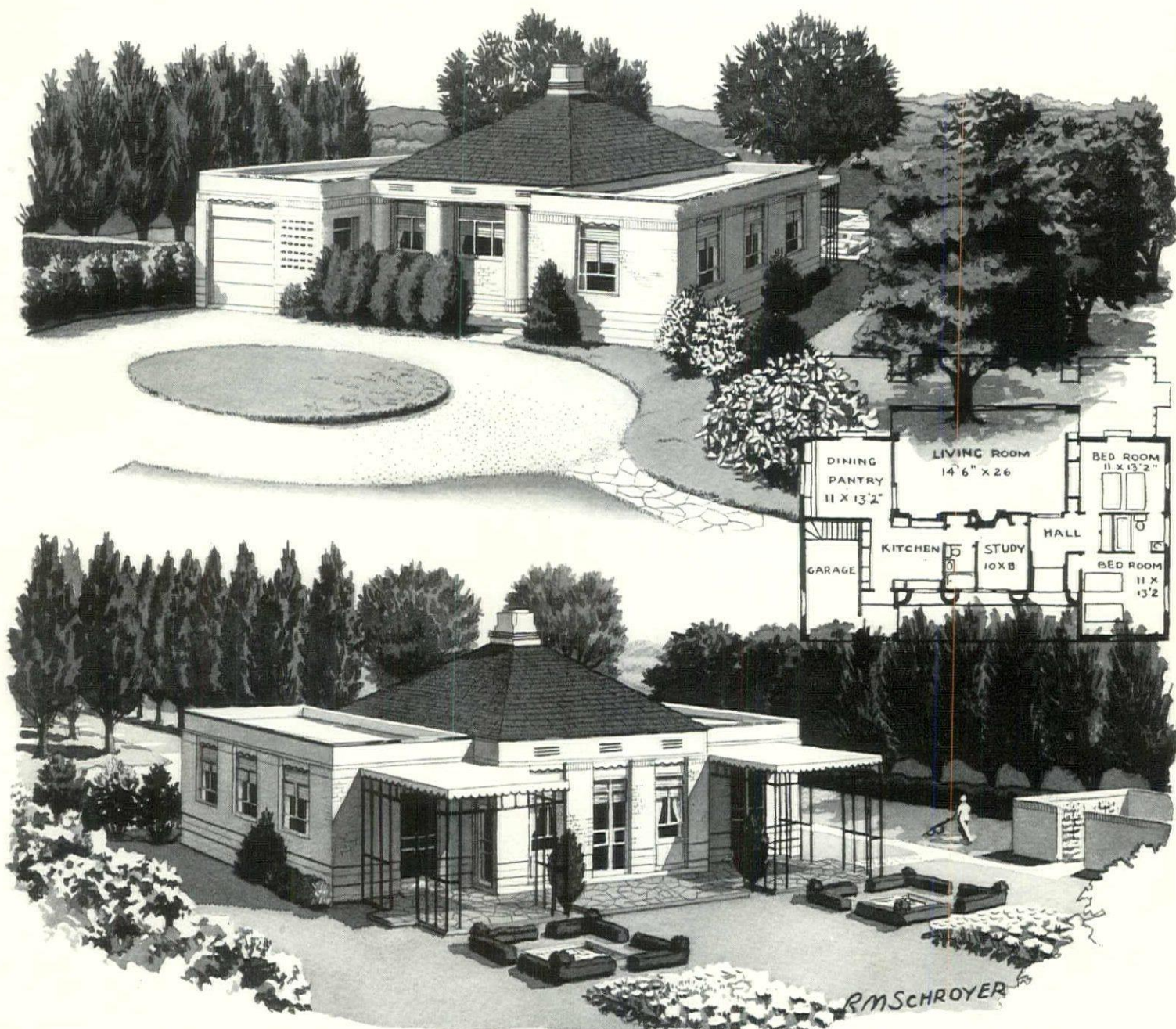
Two degrees of modernism—A modified type

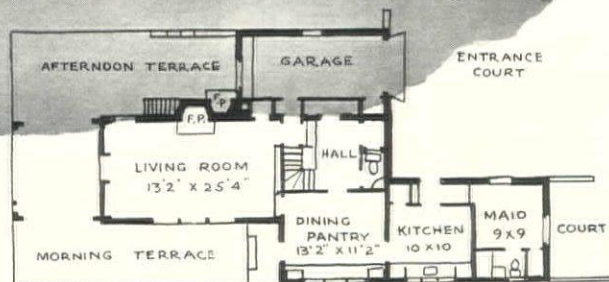
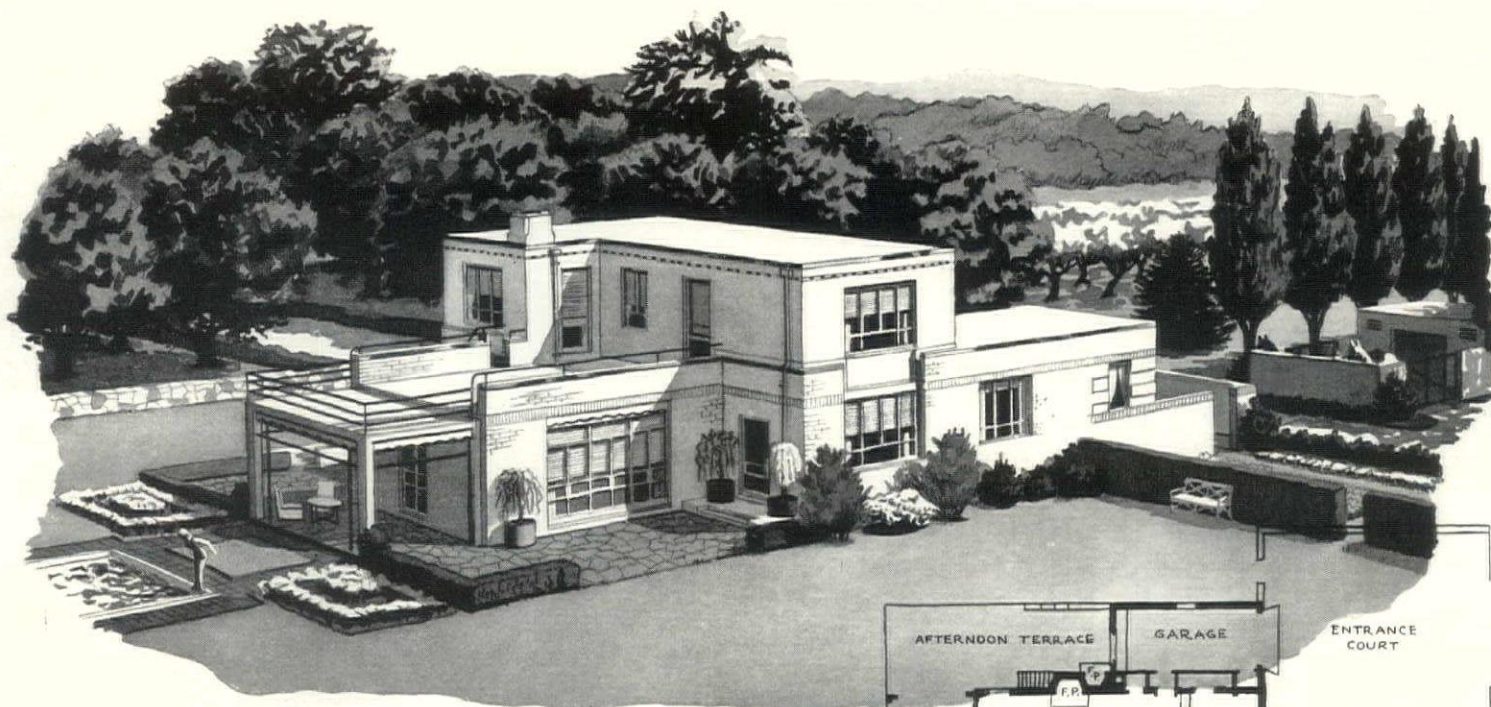


THESE two small houses represent different handlings of what is approximately the same problem: That of producing a modern house of six rooms, two baths and an attached garage.

Here is a house for the person who wishes to take modernism with a dash of the traditional—nothing definitely traditional but just a suggestion of it.

The sketch at left is of the house seen from the south-east—with rear and side showing. Each wing ends at a canopied terrace overlooking the garden. A French window from the living room also gives access to the garden. The front façade is shown below, and also another view of the rear.



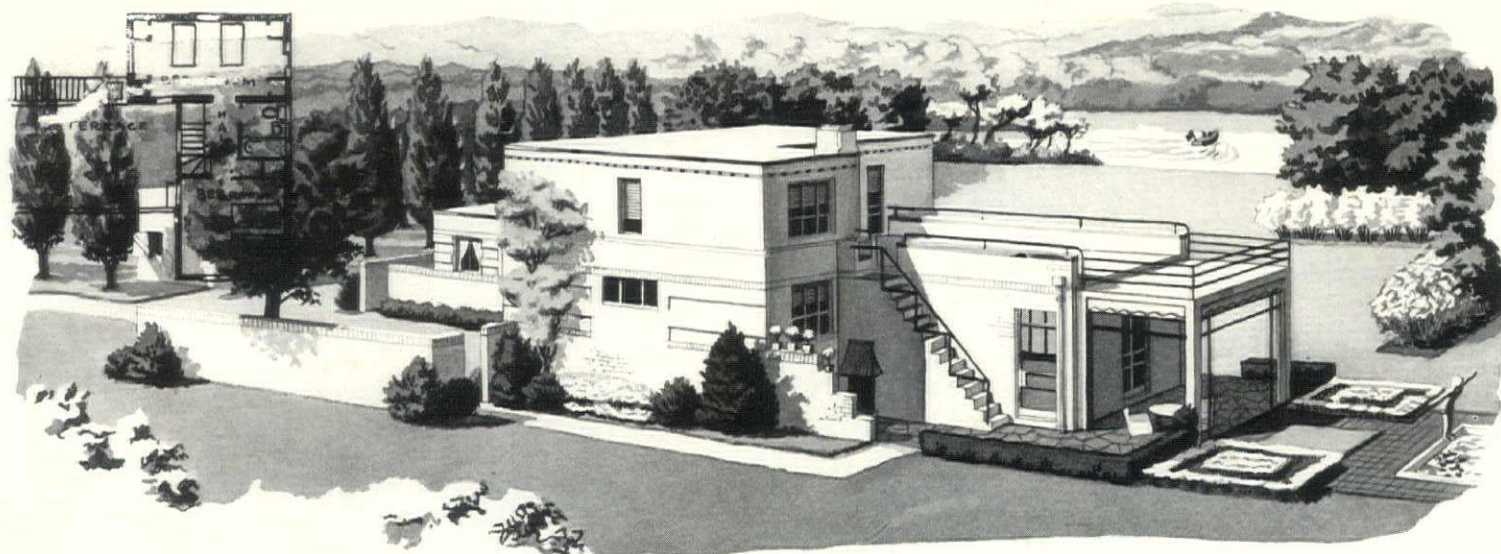
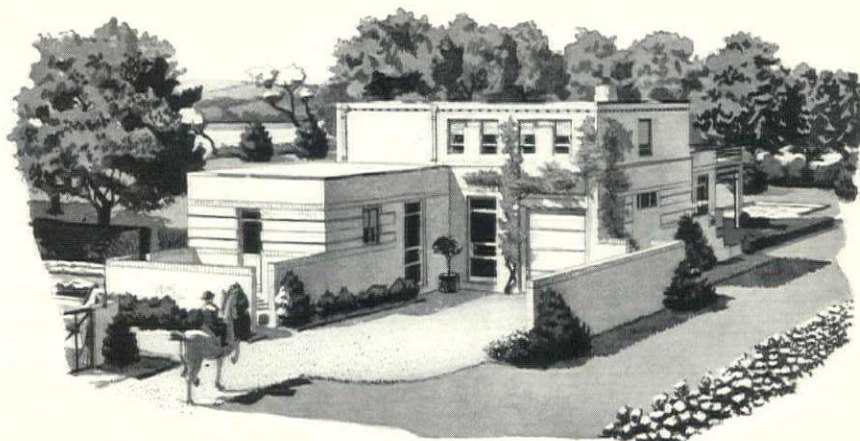


And a straight interpretation

OFFERING about the same interior space as the house opposite, this one is designed for those who wish modernism unadulterated. It is laid out in asymmetrical fashion as a composition of cubes, with deck roofs, windows in tiers, studied play of light and shade, etc.

The view above shows front and one side, facing north and west, respectively. The living room has a wing of its own, with three exposures; a morning terrace at one side, afternoon terrace opposite.

In addition to the rooms indicated in the plan, a second story provides two bedrooms and a bath. Both of these houses were designed by Albert Lee Hawes, architect.



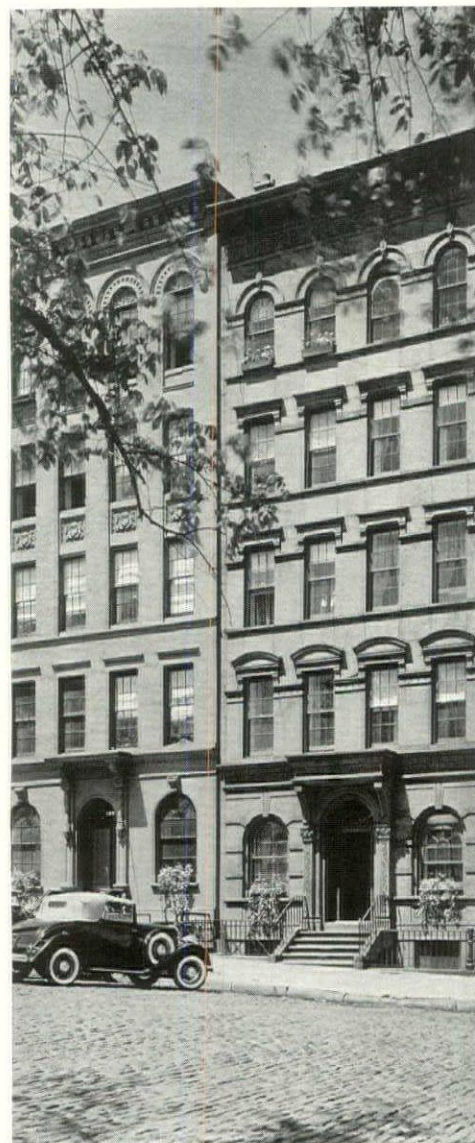
New York economizes gallantly and likes it

"THEY take it better in England," you hear repeated on every side. People coming home sniff and say, "New York is so depressed, you should see how gay it is in London." Well, some New Yorkers do complain, regret lost houses in Newport or Palm Beach, moan over motor cars replaced by taxicabs and butlers by parlor maids. There is another class, however, the class who has had to skip the taxicabs and replace their cars with busses and street cars, their butlers with "generals", their houses with diminutive flats. And these people, instead of shedding tears, are gradually adapting their surroundings to changed conditions, living gallantly in simplicity and liking it.

Anyhow—Mrs. McAdoo has moved into a flat of two rooms in the remodeled tenements of Mr. Phipps, and you can

judge by the pictures on the opposite page how pleasantly Mr. Phipps, Mrs. McAdoo and Mrs. Draper have met the situation. For after much persuasion, Mrs. Tuckerman Draper convinced the Phipps estate that these old tenements on the East River could be made attractive; that people would put themselves out and even walk up a few flights of stairs for charm and a view. At present every apartment has been taken.

Mr. Astor has filled his remodeled flats on East End Avenue, nicknamed "Poverty Row," with everything that spells comfort. In addition to abundant sunshine there are open fireplaces, cupboards, and all the electric gadgets imaginable. Mrs. Tiffany has fitted herself into the smallest possible apartment, indulged in an orgy of brilliant yellow and gaily called it the "Custard Cup."



GEORGE W. HARTING

ABOVE is "Poverty Row", a section of Vincent Astor's remodeled tenements overlooking the East River and the old Gracie Mansion at Eighty-sixth Street, New York. Although tiny, these flats have everything that spells comfortable living—charm—sun, air, fireplaces, plenty of cupboard space and all the electric refrigerators and gadgets imaginable

MRS. ANNE CAMERON TIFFANY's flat is called the "Custard Cup," as all rooms are a gay, bright yellow. The living room, measuring 18 x 9 feet, has yellow wall paper sprinkled with calla lilies and green leaves, yellow and white percale curtains, white woodwork and ornaments, and 18th Century French and Italian furniture. Mrs. Tiffany was the decorator



BELOW is the front of the Phipps remodeled flats in Sutton Place, New York; right, the rear façade and garden; above, Mrs. McAdoo's living room facing the river

MRS. ROBERT H. MCADOO'S living room has pink walls, white linoleum floor, curtains and slip covers of natural linen and a number of modern water colors



THESE flats are very gay on the outside as they are shiny black with white iron and each door is painted a brilliant color. Remodeling by Mrs. Tuckerman Draper

IN THE BACK, the houses give onto a garden, charmingly planted, with a view of East River and the Queensborough Bridge towering in the foreground



GEORGE W. HARTING

Of garden-lovers and old garden walls



THE love of gardens and the need of one's own garden, however tiny, seem to be deeply implanted in the human heart. Perhaps no word of six letters concentrates so much human satisfaction as the word "garden." Not accidentally, indeed, did the inspired writer make Paradise a garden; and still to-day, when a man has found all the rest of the world vanity, he retires into his garden.

When man needs just one word to express in a rich and poignant symbol his sense of accumulated beauty and blessedness, his first thought is of a garden. Writes Bacon in one of his *Devices* dedicated to Queen Elizabeth, and with a malicious side-glance at her lover, the Earl of Essex, "the gardens of love wherein he now playeth himself are fresh to-day and fading to-morrow, as the sun comforts them or is turned from them. But the Gardens of the Muses keep the privilege of the golden age: they ever flourish and are in league with Time. That hill of the Muses is above tempests, always clear and calm." Indeed, the word "heaven" itself is hardly more universally expressive of human happiness than the word "garden."

IN France the passion for gardens is particularly strong, and in Paris the poorest house-wife has her window-box, and she would consider her morning's shopping incomplete without a sous'-worth of flowers. In fact, for poor folk who must live in dark streets, a mere bunch of flowers, "a sous'-worth" of color and perfume, is itself a garden. So, it may be recalled, Constance in Arnold Bennett's *The Old Wives' Tale*, living in the gloomiest of provincial English squares, used to put flowers on the mantelpiece and call them her garden, an expression which her unimaginative husband found touchingly feminine.

VISITORS to the Riviera will recall a famous garden at the little village of La Mortola, just across the Italian frontier from Menton. It was the dream of an English knight, Sir Thomas Hanbury, who in 1867 bought the old half-ruined palazzo, with its terraced hill-side running down to the Mediterranean, and among its Olives and Lemon trees began to plant all the sub-tropical trees and flowers indigenous to the region, and others brought from all over the world: Australia, South Africa, Mexico and South America.

Owing to the peculiar quality of the climate, trees and flowers from all latitudes will grow on the Riviera, particularly in this eastern corner of it, whence comes no little of its charm. So in Sir Thomas Hanbury's garden we find north and south and east and west met together. The most bizarre of savage Cacti side by side with the soft breath of the gentlest English Rose. Fantastic trees that look like mad elephants, nightmare plants dropping from rock to rock like stealthy serpents, with Morning-glories and Jasmine for

innocent neighbors. Tremendous glooms of Cypress and Umbrella Pines, suddenly lit up by an American Maple throwing down its showers of gold. White presences of garden gods and goddesses meet one here and there in secret shadowy corners. Egyptian Papyrus delicately springs from a water-garden among the rocks, where the ivory cups of the Lotus unfold among their floating leaves, and a little formal garden framed in Box hedges leads us to where the man who dreamed the garden wonderfully sleeps.

At the bottom of the gardens runs an old Roman road, the Aurelian Way, from Rome into Gaul, and an inscription impressively mentions the names of certain immortals whose feet once passed along it. It seems as though we can still hear them resounding there: Pope Innocent IV, 7 May, 1251; Catherine of Siena, June 1376; Nicolo Machiavelli, May 1511; Charles V, The Emperor, November, 1536; Pope Paul III, 1538; Napoleon Bonaparte, 3 April, 1796.

BUT, charming as is this garden of Sir Thomas Hanbury, and grateful as one is to his heirs for allowing us to share it with them, it is too much of a public garden for one to feel at home in it. We wander about most public gardens in a rather dreary state of impersonal admiration. A bit of a back garden of our own is worth them all put together. For the essence of the pleasure of a garden is that it is our bit, however small, of (to use Bacon's phrase) "universal Nature made private."

Beautiful as are many American "garden cities," with their lawns of rolling greensward, like golf links, and admirable as is the idea of them for the purpose of a harmonious community, there is obviously no privacy in them, and I am afraid that the present writer is insufficiently communized to enjoy them. Their necessary absence of walls prevents their being real gardens. "A garden enclosed is my sister, my spouse," and "a garden enclosed" is, after all, the garden that the garden-lover dreams of.

If it is only a few yards square, walls are a necessity of such a garden. There is all the difference between that and gardens shared with one's neighbors as the difference between one's own little lamp-lit, book-lined study and a public library. For a garden is not merely a smooth lawn, with garden-beds of carefully tended flowers. It is a place for meditation and dreams, and who can meditate or dream in a garden open to all eyes any more than in a club reading room?

Yes! it must have walls as a sanctuary has walls, and, if possible, those walls must be old and mossed, clambered over with vines, with Ferns sprouting from its crevices and gay with Snapdragon and Wall-flowers. No garden-bed can compete in beauty with an old garden wall. It has the richness of an old canvas, and like that, (*Continued on page 60*)



HARRY G. HEALY

June and the Lilies of the garden

AGAINST a dark background of hedge and vine the fragrant, snowy trumpets of the Madonna Lilies show splendidly. There is about them a quality of freshness, of clean health, which few other flowers can match. They love the sunshine of late June, and good soil, and freedom from root disturbance. Helen Swift Jones, landscape architect

Modern notes cleverly accent an 18th Century scheme



ALTHOUGH distinctly contemporary in spirit, the New York apartment of Mrs. Lee W. Maxwell is almost entirely furnished with 18th Century pieces. Colors in the living room, taken from the rich tones of the Aubusson rug, range from red-brown and citron to old white. The walls are gray-tan

FABRICS are all plain, relying on distinctive shades and textures for effect. Architectural interest is heightened by the lines of the Empire fireplace, a wide mirror, and classic motifs on the screen. The sole picture in the room is a wash drawing of a Greek fragment. McMillen, Inc. were the decorators





CHERRY red and white swag wall paper borders the blue walls of the foyer shown above. The portraits on glass, mirror and the antique white and gilt console are Venetian. The needlepoint rug is Victorian



FINE old Venetian painted pieces are used in the dining room. Floral paintings and the golden yellow of curtains and old brocade chair seats emphasize the soft beige of rug and striped paper

THE bedroom walls are pale pink, with woodwork, curtains and chaise longue a sparkling white. The bedspread is of lavender-pink taffeta, and crimson and white chintz covers the chairs

Concerning summer care of house plants

EVEN the most intelligently tended house plant is, by summer time, a little dejected. Indeed by spring, the long months of unnatural living conditions in the house begin to take toll. Individual examination and repotting, generally, coupled with a long refreshing summer in the outdoor world, are necessary for the complete rejuvenation of every house plant.

At any time, therefore, when settled weather has come, the house plants should all be assembled in some shady spot out-of-doors where exposed roots will not dry out during examination or repotting. Of course, every plant in a collection may not need to be shifted, but certainly every plant will need examination and usually a replacement of drainage material in the bottom of the pot as well.

The beginning rather than the end of the garden year is the time for making any such changes. With the most perfect conditions in the open air available for months to come, house plants soon recover even from the shock of repotting. In the fall, however, to this shock is added the further strain of reacting to an unnatural environment indoors.

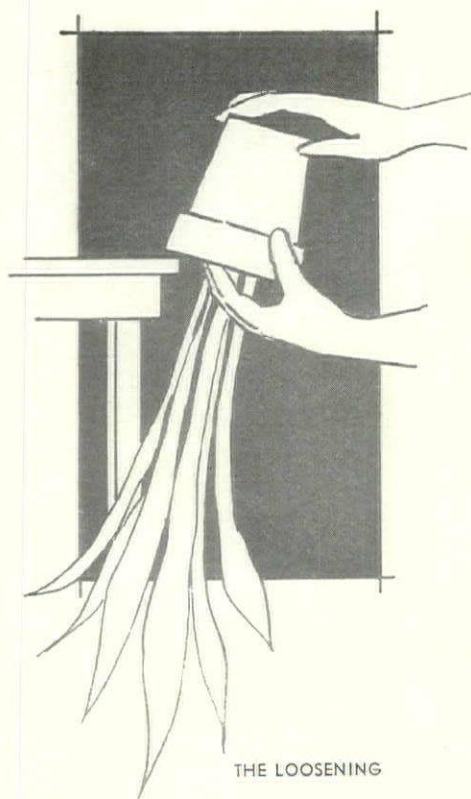
As a rule the majority of plants will need repotting. The exception will be those specimens that already are established in good sized tubs, or those slow growing by nature, such as the *Crassula arborescens*, *Ardisia*, and the tender *Azalea indica*, which often are benefited by being shifted

only once in two years. Members of the Cactus family and Palms, too, are healthier when grown in relatively small containers. Indeed, a three-foot Palm with five or six leaves requires only a six or seven inch pot. Then there is the Pandanus. No matter what size container is provided, it will push roots through the surface soil and go on growing comfortably in that position. Some of the flowering plants, like the Begonias, also will do best in pots that seem really to cramp them. This little root crowding seems to increase their tendency to bloom.

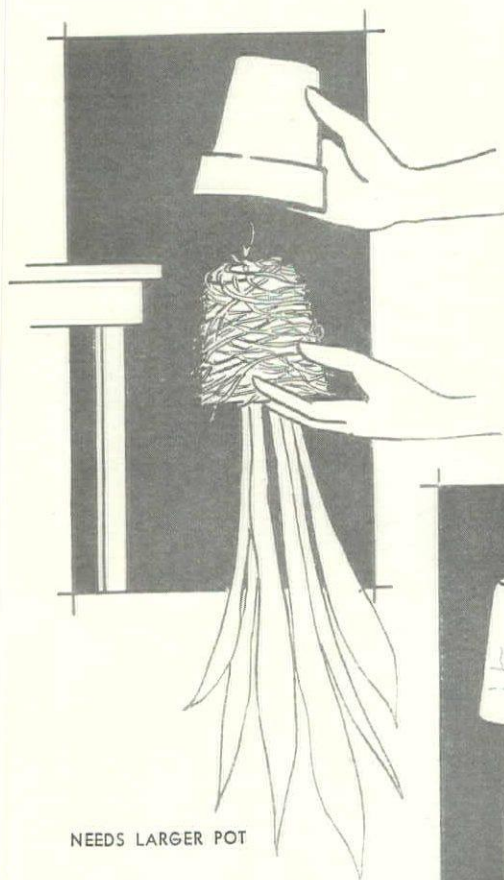
Plants which are very large and valuable should be repotted by a florist, for these heavy or tubbed plants are rather difficult for the amateur to handle.

Before the work of renovation begins, a variety of rather homely but necessary articles must be assembled. First some kind of potting bench is necessary. A discarded card table will answer this purpose, or an old door or shutter propped on chairs. There must be a supply of several pots larger than those occupied by the largest plants. There must be a potting stick which can be a giant plant label, a stout twig, or a bone-handled knife. An old carving knife and fork, some broken crocks, a can of water, a bit of moss either from the woods or florist, some pea-sized charcoal, and a supply of good potting soil complete the diversified list.

Most plants will thrive on this general



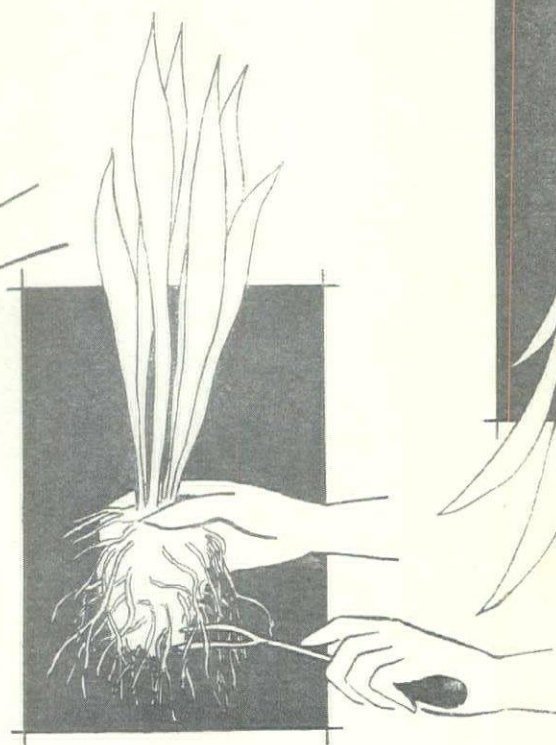
THE LOOSENING



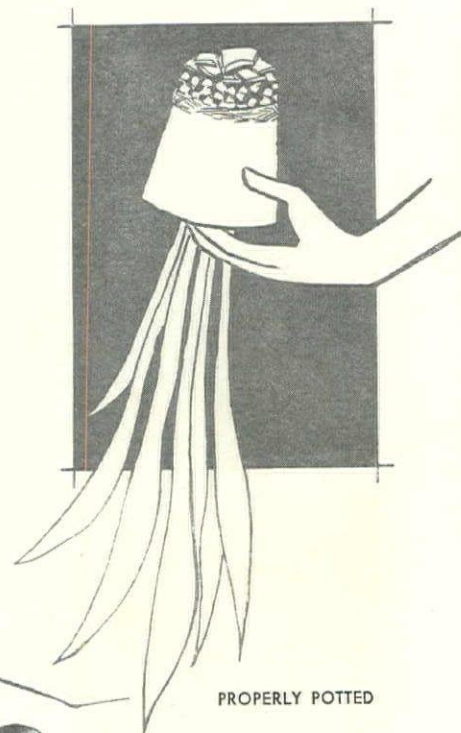
NEEDS LARGER POT



NEEDS SMALLER POT



COMB OUT ROOTS



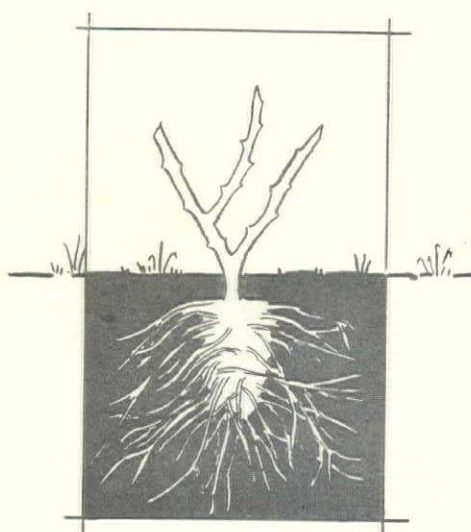
PROPERLY POTTED

By Helen Van Pelt Wilson

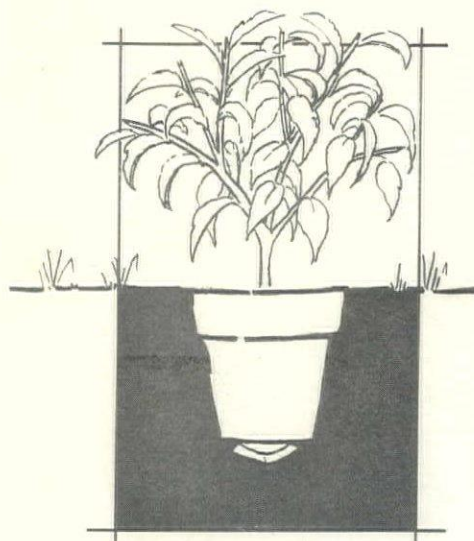
formula for soil: one-half garden loam, one-quarter sand, and one-quarter well-rotted barnyard manure. If this fertilizer is unobtainable a quart of sheep manure should be added to each bushel of soil for the fast growers, and a quart of bone meal for the slower ones. If the plants have heavy roots, less sand and more loam should be added; if the roots are fine, forming a close network, the soil should be lightened with a little more sand. For Ferns, Begonias and Fuchsias substitute a quarter of leafmold for the same amount of loam. The best loam is a well fertilized and cultivated garden soil or chopped pasture sods from which a very fine skimming of grass blades has been removed. Whatever is used should first be well mixed, and then sifted through the mesh of a quarter-inch wire sieve.

Now, starting with the largest plant, root examination must begin. The plant may be safely loosened with its earth ball unbroken, if it is first well moistened, then inverted, and its rim sharply rapped on the work bench. To avoid crumbling the top soil or breaking the plant stem, support these with one hand.

When the pot is lifted off one of three conditions will be revealed. There may be no roots visible at all, only a sticky mass of mud from which all arrangements for drainage have long since disappeared. In this case, soil should be removed until the root system is revealed and, if this appears



PRUNED AND PLANTED



PLUNGED IN SOIL

feeble, and the soil mixture previously used not good, it is wise actually to wash the roots before repotting them in good clean soil. Usually such conditions indicate the plant's need of a smaller rather than a larger diameter pot.

It is more likely that the lifted pot will reveal a mass of fine thread-like roots covering the outside of the earth ball. If the plant is a slow growing type, a pot an inch larger will be sufficient. If it is a fast grower, a pot two inches larger is necessary. This really allows the roots only one inch for additional growth all around the earth ball.

Sometimes roots will be revealed in tight coils, forcing their way so deeply into the drainage hole that it is completely stopped. Often a slight yellowing of foliage gives warning of this condition of complete pot binding. Such matted roots, appearing most often on plants of a shrubby nature, must be ruthlessly dealt with. A strong carving fork should be used to separate them. Often very tough roots must be cut away by a sharp knife and, of course, all roots broken by the fork must be cut cleanly. Placed in a larger container, these roots must be carefully spread out through the soil so that they can comfortably follow new directions and absorb an abundance of food to send up to the foliage of the starving plant along with the sap.

In repotting, each plant must be carefully crocked by fitting a piece of broken flower pot to arch over the drainage hole. This allows for the escape of water but prevents the washing away of soil. In small pots this is all the drainage material required. In four-inch pots several other pieces may be placed to form an overlapping layer above the single arched piece. In larger pots several inches of drainage material are required.

Above the crocking in these, it is wise to place a three-quarter-inch layer of half-inch cinders, or better still pea-sized char-

coal, and then a very thin layer either of shredded wood's moss, sphagnum moss, excelsior or straw. Any of these will prevent the washing down of valuable soil materials. Charcoal, if used, will be also a useful check against sour soil which so constantly threatens.

Now, above a light layer of soil, the plant should be firmly placed, centered low enough in the pot, of course, so that the soil level at the top will be three-quarters of an inch below the pot rim. An adequate space for water is thus provided. Fresh soil then is gradually sifted around the edges. This new soil, as it is added, should be so well firmed with a potting stick that it will be finally impossible to indent it at the top with any further pressure of the fingers.

In this way, with the largest plant being shifted into a still larger pot and most of the other plants in series being placed in the larger containers, just left vacant by a shift above them, repotting is done all the way down the line. Of course, the discarded containers are scrubbed well before they receive a new plant. A few plants, naturally, will be returned, with their drainage improved, to the same container and a few to even smaller pots, as has been suggested.

Geraniums which have bloomed all winter will be discarded as soon as three-inch cuttings have been made for the starting of new plants in coldframe or in garden sand plot. Poinsettias may be cut back to the roots after repotting. The uneven or spindly growth of other plants will be neatly pruned. Cyclamens will require no attention of any kind until sometime in August when new growth appears and repotting is safe. Plants of a shrubby nature often forced into bloom for Easter, such as Flowering Almonds, Lilacs, Wisterias, hardy Roses and hardy Azaleas will have their roots loosened and spread out before they are (*Continued on page 62*)



READY FOR PLUNGING

A garden of flowers in the crannied wall

THE QUESTION of whether it is worth while to make a rock garden depends—as a worth-while life depends on the liver—on the gardener himself. If he is an enthusiast, there is probably more fun to be obtained per square foot in a rock garden than in any other type of gardening. However, considering the difficulties of fitting a rock garden into many garden schemes without making it incongruous, it is good to know that there is a happy substitute for this very popular and widespread garden sport. The flower wall! Since many alpine plants are just as happy in a sunny flower wall as in a rock garden, the construction of such a wall may solve the difficult problem of finding a place in which to grow rock plants. Such a wall is particularly suited to a formal or semi-formal garden scheme.

There are many positions where flower walls may be successfully incorporated in

a garden. When a hillside garden is designed as a series of terraces, for instance, this is an ideal site for the construction of flower walls. They are considerably less costly than masonry walls, due partly to the fact that masonry walls must have deep foundations. A grass bank is at best an uninteresting feature, and at its worst an eyesore. It is difficult to maintain in good condition, and it burns badly on a southern slope. Where such a bank exists in a garden, it would be better in nearly all cases to convert it into a flower wall. Builders often make a raised terrace near the house to utilize some of the soil from the excavations. It is never easy to fit a rock garden into such a scheme, though a flower wall does not look in the least out of place. A dwarf flower wall which has been successfully used in such a position is shown in one of the photographs on the opposite page. In a sunken garden, also, a flower

By Henry Dearden

wall is particularly appropriate as a boundary.

The construction of a wall for flower growing is not difficult, especially where there is good local stone available. However, the way in which the walls are put up is of the utmost importance, not only for their appearance, but for their stability as well. If it is properly made, dry walling may be carried up twelve feet or more. But if it is wrongly or negligently made, a wall only three feet high will come down with the first heavy storm of rain.

Before commencing the actual building of the wall, prepare a pile of compost. For this mix some well rotted manure with loamy soil in the proportion of one of manure to five of soil. The addition of two or three pounds of bonemeal to each wheelbarrow full of compost will be an improvement; and since the majority of rock plants prefer a slightly alkaline soil, a small quantity of lime will be an advantage. This compost should be used in the place of mortar for filling up the space between the stones; and also for filling in directly at the rear of the wall. Some of the more delicate alpinists prefer a soil composed of one part sand, one part loamy soil and one part leafmold. A portion of the wall might be treated with this.

When a dry wall is to take the place of a grass bank, place the line of the face of the wall halfway down the bank. The excavated soil can then be utilized on the top side of the wall. All topsoil from the excavations, naturally, should be saved.

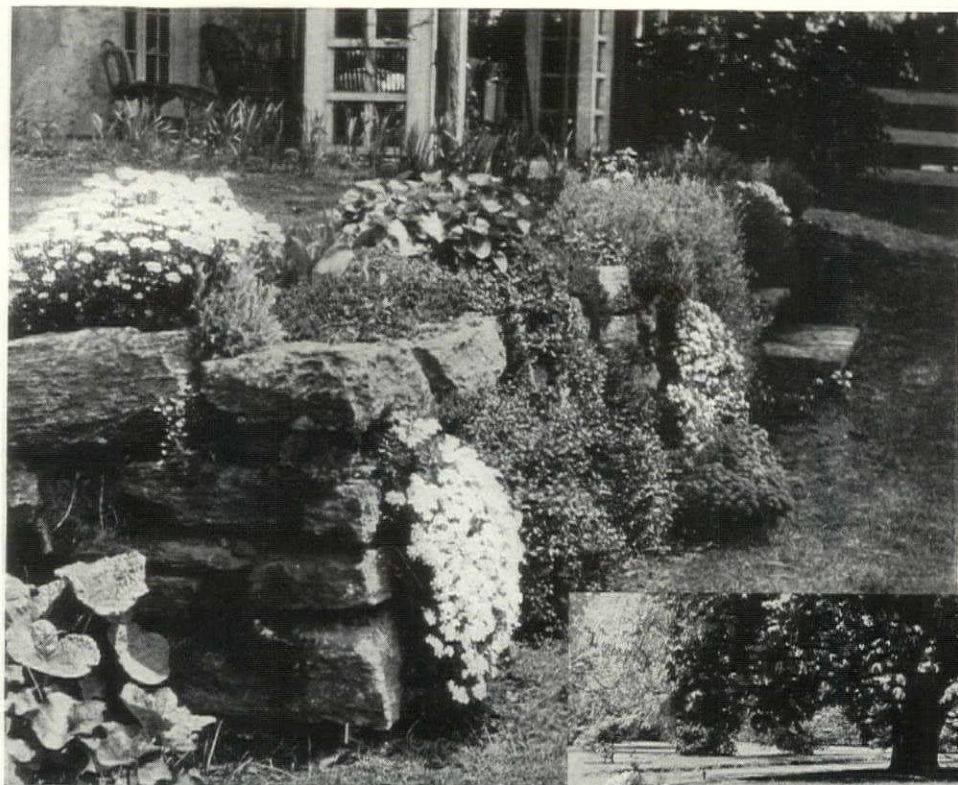
The use of batter-boards facilitates keeping the face of the wall at the correct slope or batter. As a general rule, the wall should be made to slope back not less than one foot for every six feet of height. The sketches accompanying this article show a batter of two and one-half inches for every foot in height. Place the batter-boards not more than twenty-five feet apart and so arranged that a string stretched from the inclined piece of one board to the similar piece of the next will be in line with the face of the wall.

Use fairly large stones for the foundation of the wall, taking care to fill up the interstices with soil. Poor soil may be used here, as the roots of the plants will not reach that far. If steps are to be built they should be arranged for, and the foundations made accordingly.

One of the most important points to remember in building the wall is to tilt each



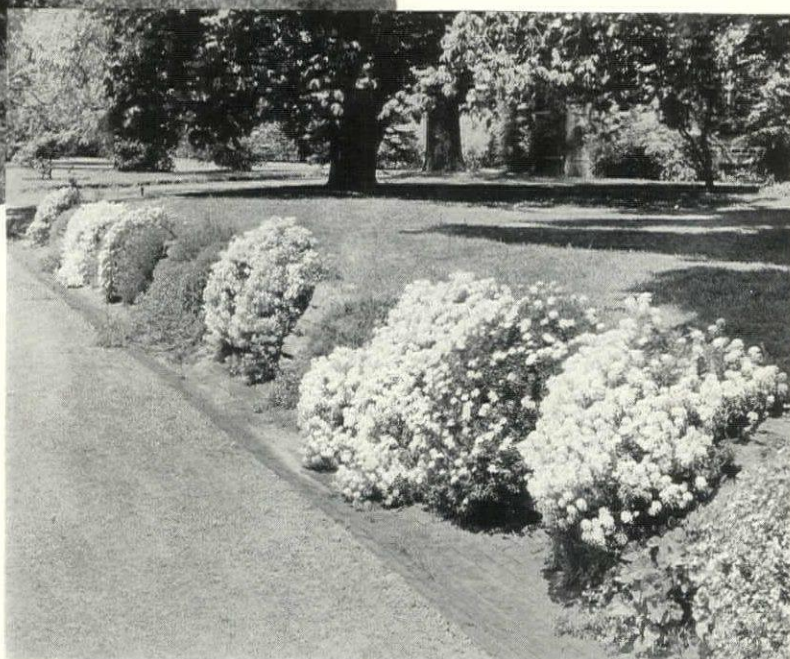
THE STONE WALL BORDER



TO REPLACE A GRASS BANK



CAMPANULA MURALIS AT HOME



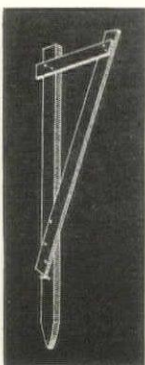
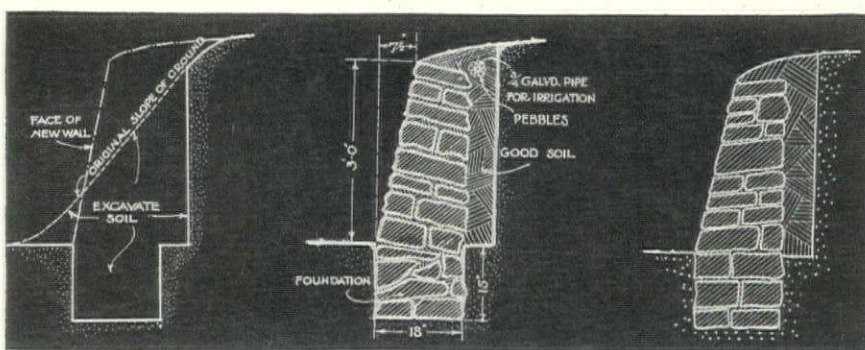
A DWARF FLOWER WALL IN MAY

stone slightly backwards, so that the rain falling on the face of the wall may percolate to the roots of the plants; for if this is not carried out, the wall will shed rain like a roof. In addition, it would be insecure; and the least thrust from rain or frost would throw the wall down.

For the wall itself select fair sized stones averaging six inches deep and fifteen to eighteen inches long. Each stone should be laid approximately horizontal, for a wall built with stones in all directions looks both amateurish and insecure. It is important to see that no air pockets are left; therefore, ram the soil at the back of the wall. Do not use any cement in the wall. One often sees walls with the top courses cemented, but if fairly large stones are used this is unnecessary from a structural point of view. Cement prevents moisture from penetrating to the plants in the wall, and makes it impossible to plant the top courses. Much of the charm of a planted wall comes from the effect of cascades of flowers planted at the top.

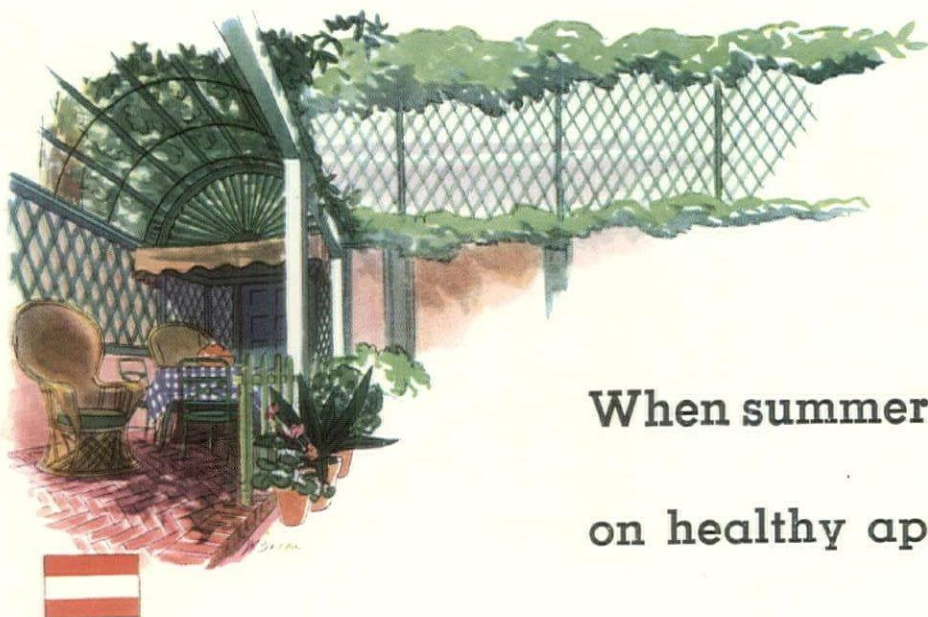
If possible, place the plants in the wall at the same time that the wall is built, as it is then easier to see that the roots are well covered. If potted plants are used, this can be done even in summer. But if for any reason the plants are not available at this time, they may be planted afterwards, using a stick to ram the soil around the roots.

In order to have a well balanced effect, both the color and the season of bloom should be kept in mind. The habits of the plants should also (*Continued on page 57*)



THE flower wall must be structurally correct, lest it prove either an uncongenial or actually unsafe home for the plants which are placed in it. Among the mistakes often made, and which these drawings are intended to correct, are tilting the stones the wrong way and setting them with too vertical a face

OF THE drawings above, the first two are of the start and finish of a properly constructed wall designed to replace an ordinary grass bank; the third shows the rocks wrongly tilted and unable to catch the rain-water dripping down their faces. At the left is a typical batter-board, to regulate the slope



When summer sky and sunshine wait on healthy appetite · By Walter Buehr

ASK THE traveler returned from his first visit to Europe to name some of his pleasantest experiences abroad; among them, almost certainly, will be those teas and dinners under the trees in the Bois de Boulogne, the substantial Sunday *mittagessen* on a broad and shady terrace overlooking the Wannsee near Berlin, or perhaps that breakfast of chocolate, crisp rolls and golden honey on the porch of a chalet in the Engadine. American tourists ask wistfully why we cannot have an American version of the sidewalk restaurant with its cozy row of iron tables covered with red and white checked cloths, snowy serviettes tucked stiffly into drinking glasses like strange white flowers, and enormous menus scrawled in flourishing, intensely purple, blurry script.

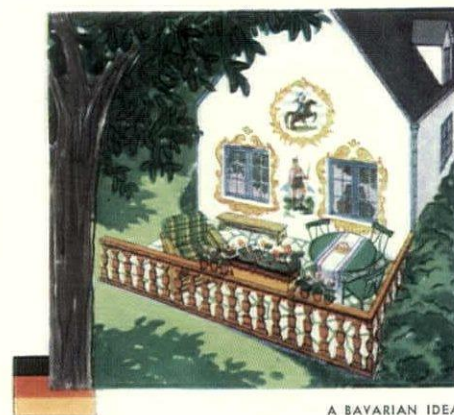
Somehow the sidewalk restaurant has never flourished here. Perhaps it is because of the lack of trees on our city streets; perhaps our Anglo-Saxon tempera-

ments, taken in the mass, won't allow us to unbend. Whatever the cause, the outdoor restaurant, except for the old-time German beer-garden, has never been successful here. Now, however, the growing popularity of the private garden, the discovery by thousands of Americans that landscaping can mean more than a strip of lawn between porch and curb, bisected by a cement sidewalk, has made possible a new development. A vine-draped dining terrace or a breakfast pergola floating in a sea of shrubbery, shielded from the eye of neighbor and passerby, by garden wall or bushes, can meet with no objection from the most self-conscious. Once tried, al fresco dining becomes a habit never willingly relinquished.

Of course, each dining terrace offers an individual problem. The type of house, topography and size of garden, adjoining grounds, and the owner's taste, all must be taken into consideration when planning it. There are, however, several broad general principles to be considered in any such undertaking.

First, privacy is important unless one has the social training of a goldfish. Second, there must be some sort of shelter from strong winds, otherwise the soup will always be cold and the tablecloth very likely draped over a limb. Third, the surroundings of the terrace and the view must be beautiful. These three commandments obeyed—and they can be by a little careful planning and a surprisingly small outlay—and *voilà*, one has achieved something which will repay him many times in comfort and enjoyment.

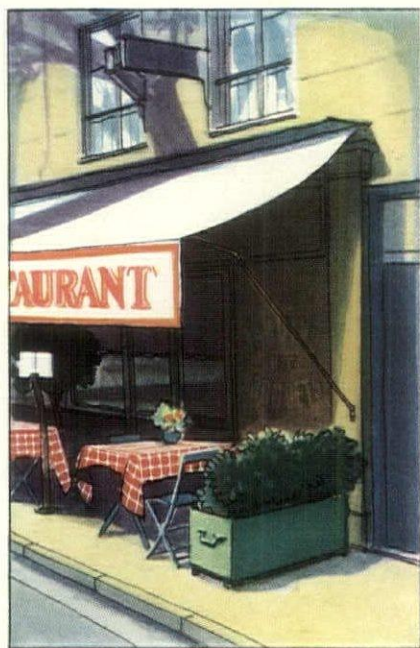
Illustrated here are several designs developed from sketches made of particularly fascinating dining places from all parts of Europe. The arrangement at the head of this article was suggested by one of the famous *heurige* of Grinzing, a suburb of Vienna. These *heurige* are gardens, usually enclosed within a wall,



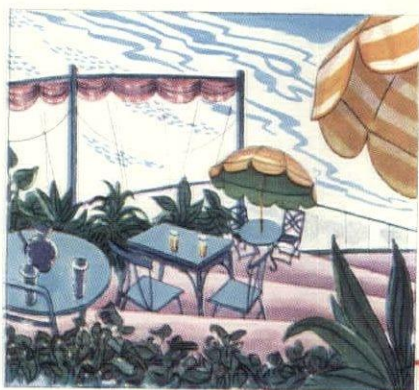
A BAVARIAN IDEA

fragrant with flowers in summer, and furnished with benches and painted tables, where the vintners of the neighboring country take turns in serving the new wine of the season. Saturday night at a *heurige*, the crowded tables, lighted by the fitful gleam of paper lanterns, the ample pitchers of amber or ruby new wine, the lusty singing of Viennese waltzes to the accompaniment of a violin or zither—these leave an impression never to be forgotten. The use of latticework and the grape-arbor should be noted; they are useful both in obtaining privacy and to shut out some undesired view. The floor is of common brick laid loose in a herringbone pattern on a base of tamped cinders and sand. This terrace is also provided with a sliding canopy which may be pulled forward in case of a shower.

The German representation is suggested by those ample, white-walled Bavarian farmhouses between Munich and the Tyrol. Here the artist's talent is not confined within doors, every window frame is enclosed with an elaborate scroll painted on the white wall, and brilliantly costumed figures, usually religious in subject, fill the spaces between the windows and in the gables. This offers a good opportunity for the owner of a stone or



SIDEWALKS OF EUROPE



SWISS TERRACES

stucco house to brighten up the garden face of his house. The pictures might represent some feature of local historical interest, or perhaps one of the owner's hobbies. There are now several chemical manufacturing companies which have succeeded in producing paint which will withstand the rigors of even our northern winters, and will not fade in the summer sun, so that, once decorated, the wall will not need renewing for a long time. The pavement suggested here is of flagstones with grass joints. The balustrade is of cedar treated with a light oil stain, and the design imitates the railings found in the old Bavarian farmhouses.

The fortunate owner of a bit of shoreline or a river bank will be interested in the sketch of a Swiss estate on the shores of Lake Lemman, across which, on a clear day, can be seen the snowy summits of the high Alps. This was particularly interesting in that this dining terrace was a series of terraces. They were faced with logs with the bark still on them, held in place by stakes. The various levels, filled in and tamped down were then covered with fine pinkish gravel which contrasted beautifully with the exotic plants set in a row of brightly painted tubs along the edge of the (Continued on page 60)

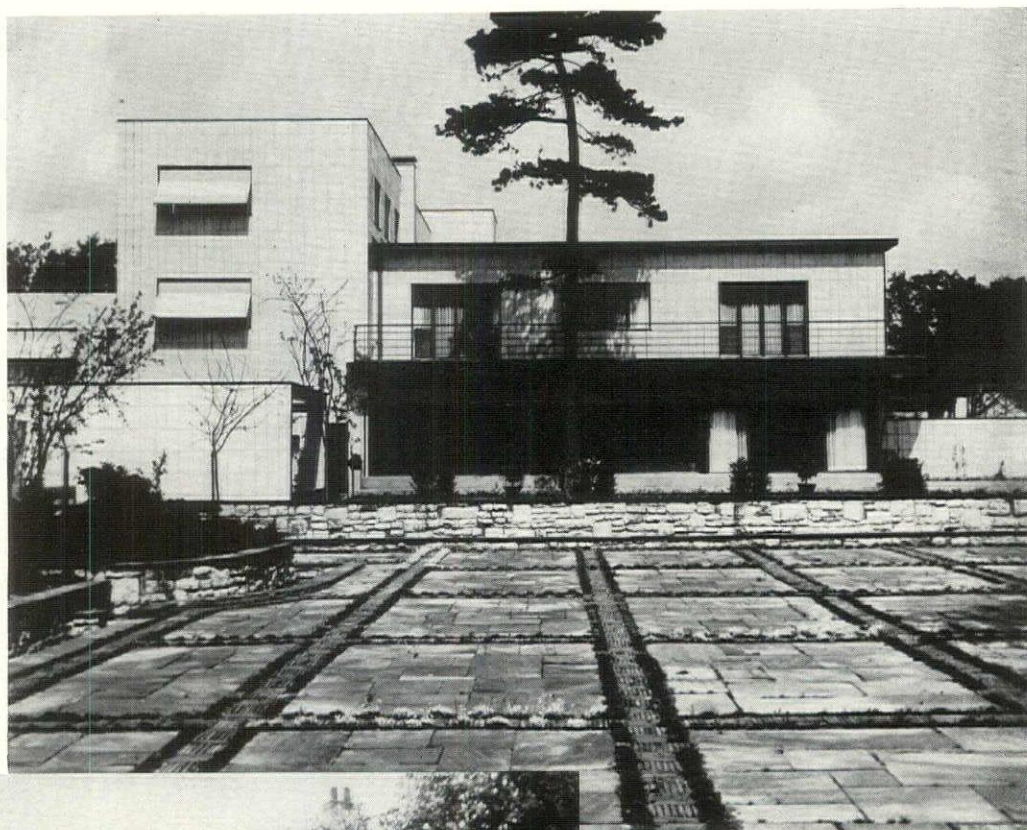


THE TREE-HOUSE

Gardens as moderns

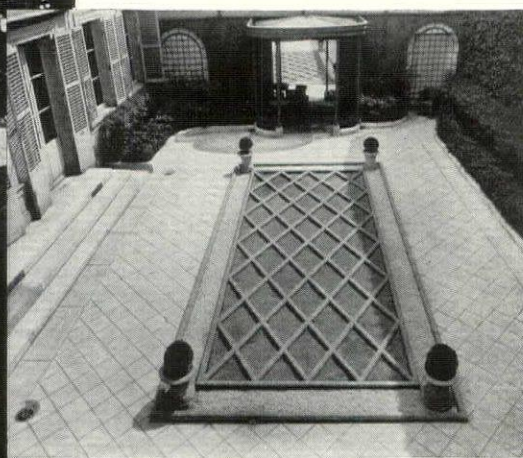
like to make them

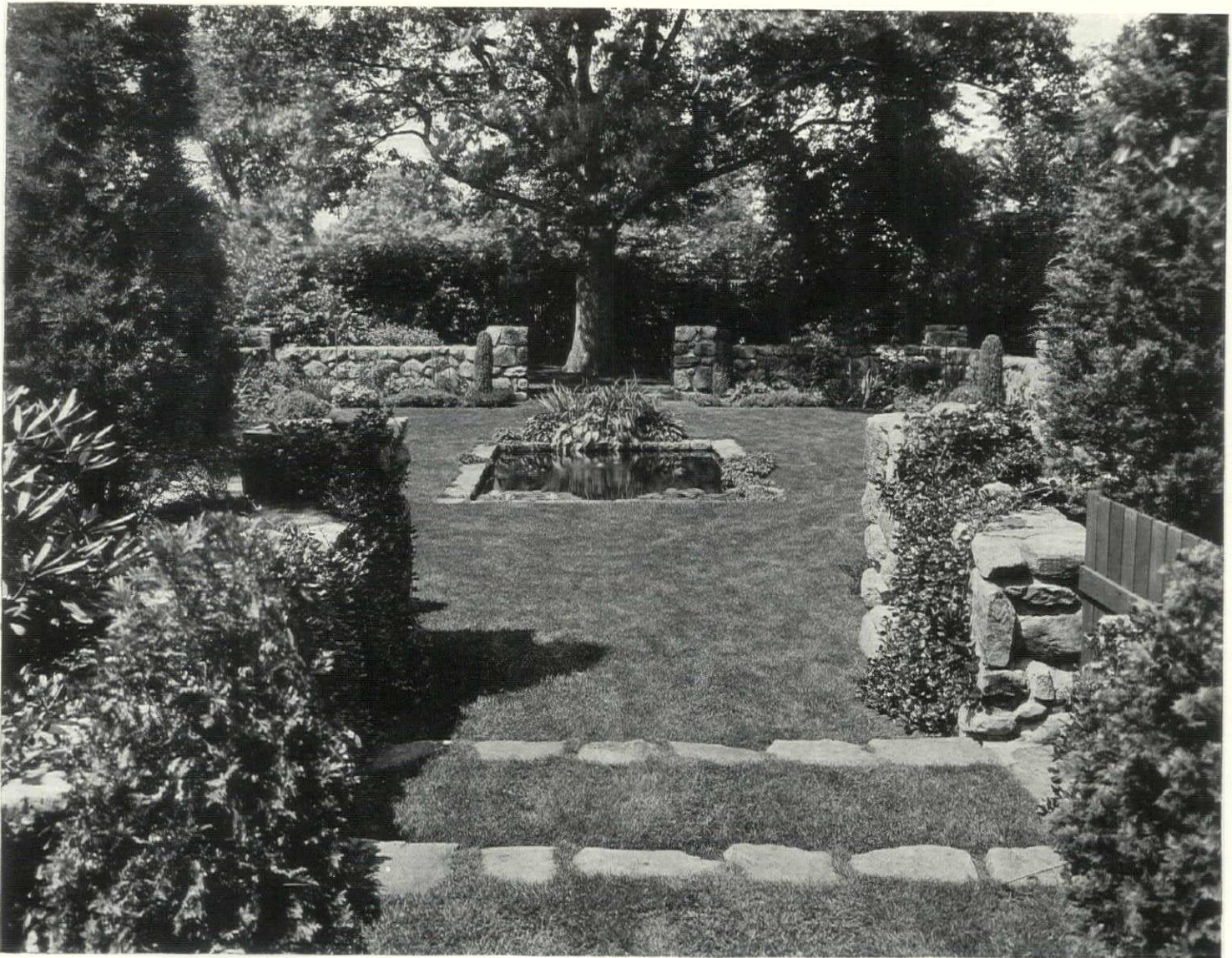
THE Modernist garden designer is trying to be practical. He makes gardens that require a minimum of upkeep. Hence the paved garden in which patterns are made with stones, and flowers are only incidental trimmings. The example to the right comes from Germany



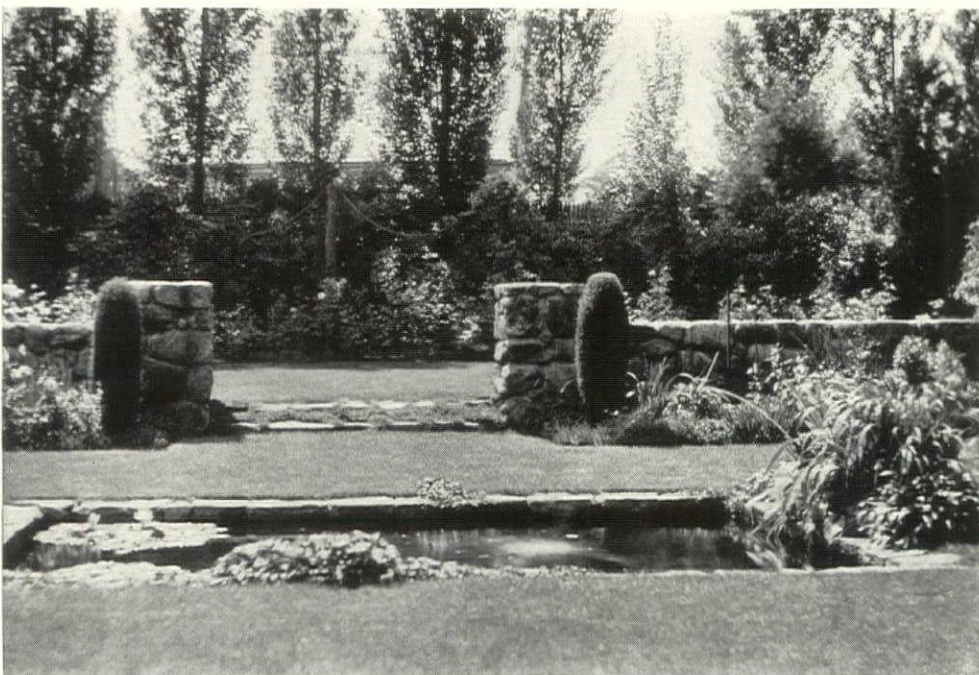
THE garden to the left, which is at St. Germain en Laye, shows in its patterned beds and clipped evergreen accents a marked return to two older styles—the parterre of 18th Century France and the topiary work found in the early Dutch garden. Paul Vera designed it

IN THE courtyard of the home of the Princesse de Ligne is a decorative garden bed that has been made entirely of gravel and concrete in a colorful scheme of red, gray and green. The raised concrete border and the squares are designed to give the general effect of grass





A conventional garden finds a suitable site in New England



NOETZEL STUDIOS

THERE is much of the rugged strength of New England in the garden of Mr. and Mrs. Allyn B. McIntire in Newton Centre, Massachusetts. Stone walls and evergreens have been freely used in the notably straightforward design, while a magnificent Oak forms the focal point as one looks across the enclosed lawn with its rectangular central pool. The garden is not large yet it ably illustrates the value of simple lines, restrained planting and a wise utilization of open space devoted solely to the beauty of a good lawn. It offers an interesting comparison with the modern types of design which are illustrated on the opposite page

Understand what your plant names mean

THE only person that called my friend Rob by his Christened name was his mother. When he went to church his mother's friends all called him Robert. At college his frat brothers, because of his red hair, dubbed him Red. Graduated from college and in business he felt the necessity of a more dignified title and was known to his business associates by his initials, Z. L. His wife called him Nic, since his last name was Nickle. The first name his grandson formed for him was Dodo, and his name in the obituary was misspelled to read Nichol.

Thus, in the short time of only a few years Zuhrob L. Nickle was called by seven different names, none of which were the ones with which his fond mother christened him. He denied none of these names and was not offended when addressed by any of them. However, on such occasions as the making out of his sheepskin, the application for his marriage license, and the signature on his checks he was very meticulous in the use of Zuhrob L. Nickle.

People have felt even more free in the renaming of plants. For instance, after a certain plant had been christened with the very dignified name of *Verbascum*, fond gardeners have called it Mullein, Velvet-plant, Flannel-leaf, Candle-wick Mullein, Adams-flannel, Feltwort, Hares-beard, Old-mans-flannel, Blanketleaf, Flannel-plant, Iceleaf, Lucernaria, Jacobs-staff, Aarons-rod, Shepherds-club, Hedge-tapers, Torches, Hagtaper, Cows-lungwort, and Bullocks-lungwort. Consider the imagination of those who have been able to liken the *Verbascum* to these many different things.

Just as most people acquire nicknames by which they are called more often than by their christened name, plants have many names given them by different gardeners. Fortunately, though, with all the languages in the world, each plant has only one botanical name, that is, only one scientific name.

Inasmuch as there seems to be a growing tendency in books, magazine articles, and nursery and seed catalogs toward the use of the scientific names of plants, we should all know how these names were derived so that we can intelligently understand and use them.

For the most part the scientific names are Latin, because all of the first botanical writings were in this tongue. This is especially helpful to the amateur gardener, inasmuch as most people are more familiar with Latin than any other language

but their own, and, being a dead language, it does not change as do the modern ones.

Linnaeus, a Swedish botanist and known as the Father of Botany, in the middle of the 18th Century did a great deal toward bringing about standardization of the scientific names of plants. He has done a service to lovers and students of Nature for which the world is increasingly indebted. It was Linnaeus who conceived the idea of grouping and naming plants according to similar flower characteristics.

To the tree with which we are most familiar Linnaeus gave the name *Ulmus*. In Latin this means Elm. *Ulmus*, then, is the Genus name, the first word in the scientific name.

Just as you and I know that all Elm trees are not alike, Linnaeus knew that in order specifically to identify a plant by its name he must add a descriptive word to the first part of the plant name. This second word is called the Species name.

In the case of *Ulmus americana* we find that this Elm is the one which is more vase-shaped than the others, and with medium size leaves. Also, it is the most popular Elm grown in America. Thus, quite naturally it is called *Ulmus americana*.

"Yes," complains the garden-club member, "I can understand why they call that

By Phyllis Hall-Stevens

Elm *americana*, but where do they get such a name as *pumila*?" In a Latin dictionary we find that *pumila* means dwarf. Reading a description of this *Ulmus pumila*, we find that it is the Dwarf Elm, so named because of its small size, being almost shrublike.

Oftentimes as the Species name we see such words as *alba*, white; *aquatica*, water; and *nitidus*, shiny. These always refer to a particular characteristic of the plant. For instance, if the Species name is *alba* it may refer to any characteristic of the plant that is white, such as white bark, flowers, and fruits. If it is *aquatica* it may be that the plant thrives best near the water. *Nitidus* may indicate that the leaves are shiny.

Other Species names such as *vanhouttei* and *hamiltoni* refer to the person who introduced to the world this particular species of the plant.

At the bottom of the page is a very brief list of the most common species names, with their meanings. This list should be helpful to the amateur so that he will know something of the characteristics of a plant merely by the name. If one is interested in a more complete list, it is easily obtainable in a (Continued on page 61)

SPECIES NAMES AND MEANINGS

COLOR

<i>albus</i> —white	<i>purpureus</i> —purple
<i>argenteus</i> —silvery	<i>roscus</i> —rose, rosy
<i>aureus</i> —golden	<i>ruber</i> —red
<i>coccineus</i> —scarlet	<i>sanguineus</i> —
<i>cupreus</i> —copper	blood-red
<i>luteus</i> —yellow	<i>virens</i> —green

SURROUNDINGS

<i>alpinus</i> —of mountains	<i>pratensis</i> —of meadows
<i>aquaticus</i> —in or near water	<i>rupestris</i> and <i>saxatilis</i> —among rocks
<i>borealis</i> —northern	<i>sylvatica</i> —of the woods
<i>palustris</i> —marsh loving	

GEOGRAPHIC

<i>antarcticus</i> —Antarctic regions	<i>italicus</i> —Italian
<i>atlanticus</i> —Atlantic regions	<i>orientalis</i> —Oriental, eastern
<i>carolinus</i> —Carolinian	<i>occidentalis</i> —western
<i>graecus</i> —Grecian	<i>persicus</i> —of Persia
<i>ibericus</i> —of Iberia	<i>tataricus</i> —of Tatar
<i>indicus</i> —Indian	

FOLIAGE

<i>acuminata</i> —long-pointed
<i>alternifolius</i> —alternate foliage
<i>centifolius</i> —hundred- or many-leaved
<i>mollis</i> —soft

FLOWER

<i>albiflorus</i> —white-flowered
<i>florepleno</i> —full- or double-flowered
<i>racemosus</i> —flowers in racemes
<i>secundus</i> —side-flowering

HABIT

<i>altus</i> —tall	<i>nanus</i> —dwarf
<i>arborescens</i> —tree-like	<i>princeps</i> —princely, first
<i>aromaticus</i> —aromatic	<i>radicans</i> —rooting
<i>gracilis</i> —graceful, slender	<i>repens</i> —creeping
<i>horizontalis</i> —horizontal	<i>spectabilis</i> —spectacular
	<i>vulgaris</i> —common, usual

MISCELLANEOUS

<i>alatus</i> —winged	<i>al</i> , medicinal
<i>armatus</i> —armed, as with thorns	<i>pisifera</i> —pea-bearing
<i>edulis</i> —edible	<i>praecox</i> —precocious
<i>mas</i> —male	<i>prema-</i> —prema-
<i>officinalis</i> —officin-	<i>ture</i> , very early

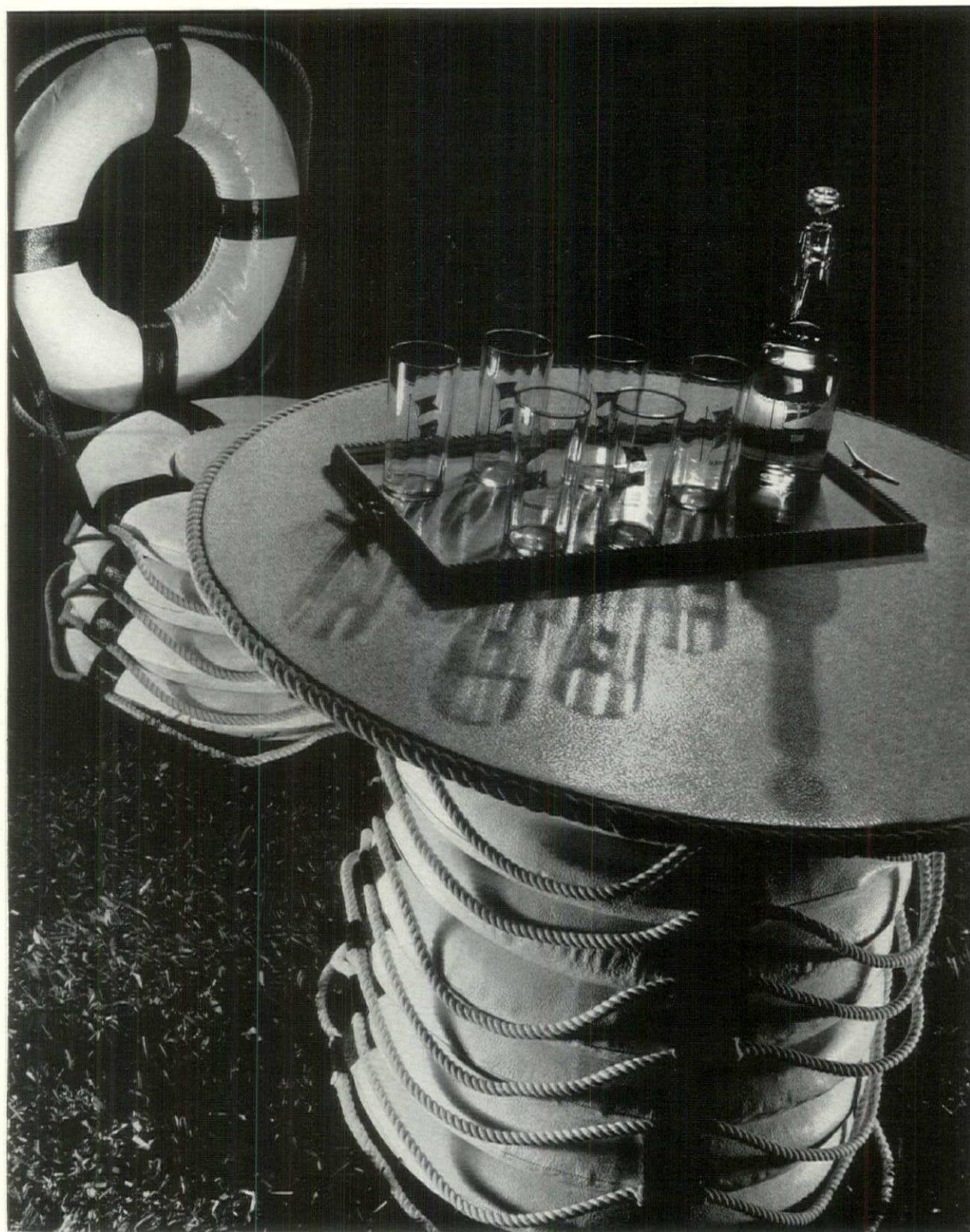


BRUEHL-BOURGES PHOTO

CONDÉ NAST ENGRAVINGS

THERE'S a crisp tang about this cabaña, with its coloring of whitecaps on a vivid sea. Furnished by W. & J. Sloane, it is entirely practical as furniture, floor and dressing table are waterproof. Wall paper by Franklin Hughes; Katzenbach & Warren; awning; New York Awning Co. Bathing accessories: Altman, Saks-Fifth Ave.

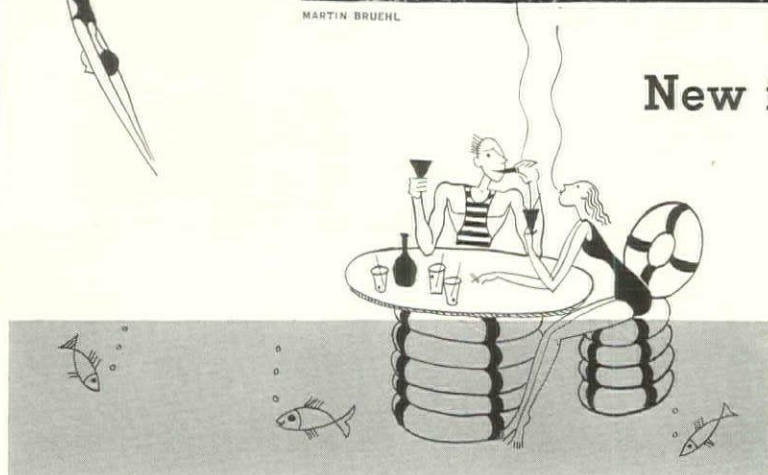
A cabaña captures color from the sea



MARTIN BRUEHL

New furniture that goes in swimming

WHEN the cabaña maiden on the previous page stops for rest and refreshment between swims, this amphibious life-saver furniture will support her and her drink in comfort either beside the pool or in it. For the buoyant rings from which it is made are ample to carry weight in the water as well as on land. If desired, the upper ring of the chair can be turned down to form a hassock. The life savers themselves are covered in white canvas trimmed with white ropes and decorated with bright blue bands; the table top is covered in white waterproof material edged with white rope. From Mrs. Ehrich. Gay glasses decorated in yachting signals and a white painted tray finished with a rope edge repeat the nautical idea. From Saks-Fifth Avenue



Italian Provincial tables of the Eighteenth Century

By Robert Carrère

THE French kings lavished vast sums on building and decoration, and their mistresses likewise. In the reign of Louis XV even more sumptuous surroundings were desired than those of the preceding reign. All Europe was committed to enormous extravagance in following suit. Gone were the days of heavy refectory tables loaded with massive volumes for the studious monk. Gone, too, were the endless banquets on groaning Tudor boards. Women came out from the cloistered life of on-lookers to follow the example set by the famous French courtesans in holding the center of the stage.

Life in Italian villas became more joyous. Dullness was replaced by brilliance, or at least by what passed for it. Weighty speech was discarded in favor of light repartee. Cards and games of chance were substituted for jousting in the tilt-yard, and the buffet table for the banquet table. At an evening soirée, four or five hundred guests would surround tables where cards and cavagnole were played. Hanging from ceilings elaborately painted with cupids and flowers, enormous chandeliers shed a brilliance reflected a thousand times in tall console mirrors lavishly scattered through the rooms, and set off gleams of fire from diamonds about fair white necks, and in men's garters, shoulder knots, knee and shoe buckles. In the hair of the women, whose dresses gleamed with gold, silver and pearls, were artificial flowers, feathers and fruit, all in the most gorgeous hues. The men were almost as gay. Their hair was powdered, curled and dressed. Coats of rose, blue, peach and puce were ornamented with ruffles of ribbon and cravats of lace. Fabrics already costly in themselves were enriched with threads of gold and silver. At the tables immense fortunes changed hands and all-night play was followed by rides into the country, breakfast al fresco, hunting, the play, dancing and more cards.

The furniture, like the houses, the clothes, the stage, reflected the times and the life that the people led—a world that was one great masquerade of pleasure and frivolity, in which the most serious things in life were mock- (Continued on page 57)

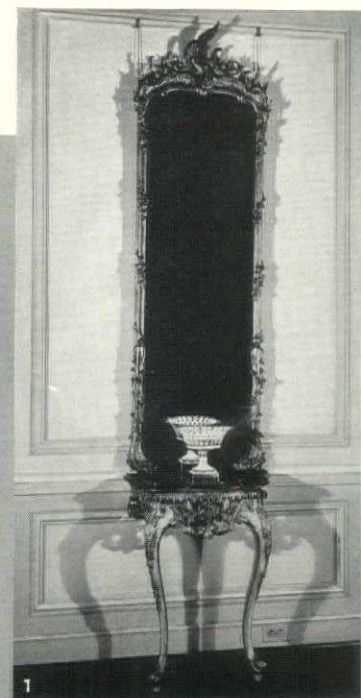


ILLUSTRATION 1 shows a Louis XV Italian console and mirror of Venetian elegance. From R. H. Macy. 2—Reproduction of 18th Century dining table following the type found in the North, R. H. Macy. 3—Typical

unique. R. H. Macy. 4—Highly polished walnut console table and mirror with gilt gesso ornament of the late Empire. From R. H. Macy. 5—Italian Queen Anne walnut table with the usual cabriole legs. Courtesy of the Galleria Schosky, Florence, Italy

X + Y = Z, WHEN x = your summer cottage
 y = a small expenditure
 and z = a good investment

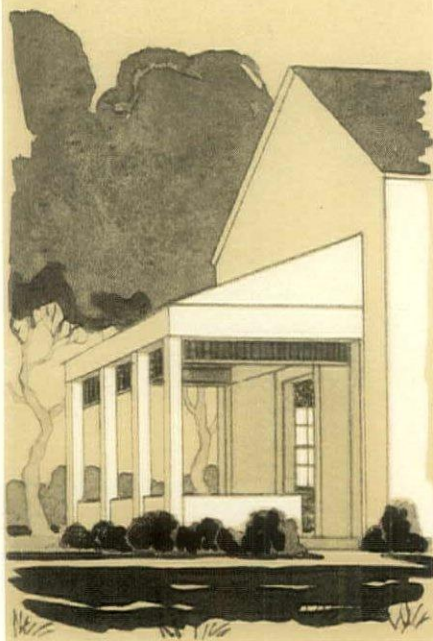
By Gerald K. Geerlings

Let **X** represent the unemployed end of your summer camp or weekend cottage, as well as your state of mind when there is no room to put up the over-nighters who have surprised you.

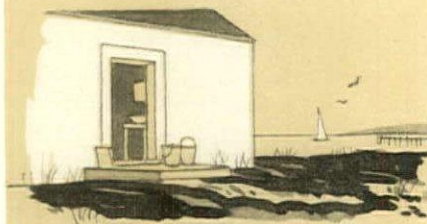


Add **Y** which stands for a porch 7' X 18', consisting of cement floor, 4" square columns, outer wall 3' high, lean-to roof, and awnings which roll up by hand power. The cement floor (at 20¢ per sq. ft.) will cost \$25, the lumber and mill-work \$55, the carpenter's labor \$24, painting \$5, awnings about \$20. The total is \$129-- plus or minus, depending on local conditions. The floor could be of wood at a slight saving, perhaps. The wall, 3' high, around the outside, will make the porch into a better bedroom at night and a more comfortable lounge by day.

Then **Z** is the result of this addition. The relatively small expenditure will net comfortable returns.

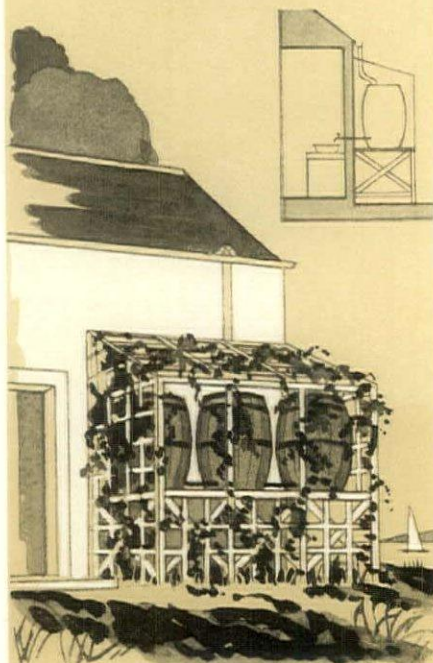


Let **X** be your summery cottage, blessed with a jovial atmosphere but lacking water. Not only is pump water hard to earn, but usually hard to use. And the buckets seem ever empty.



Add **Y** which supplies soft rain water stored up in three barrels and piped to the inside of the wash room. A platform could be built to support the barrels, surrounded with trellage, for about \$11. Gutters can be erected (including down-spout to one of the barrels) at a cost of about 40¢ per lineal foot, so 40' would be \$16. Assume three barrels cost \$4. Connecting them near the bottoms, and a pipe with faucet leading to the inside, should not cost over \$5. Fine mesh over the barrel which receives the water, and solid covers on the others, exclude leaves and mosquitoes.

Then **Z** is the grand total of ideal water for washing whenever you want it - if there is an occasional shower.

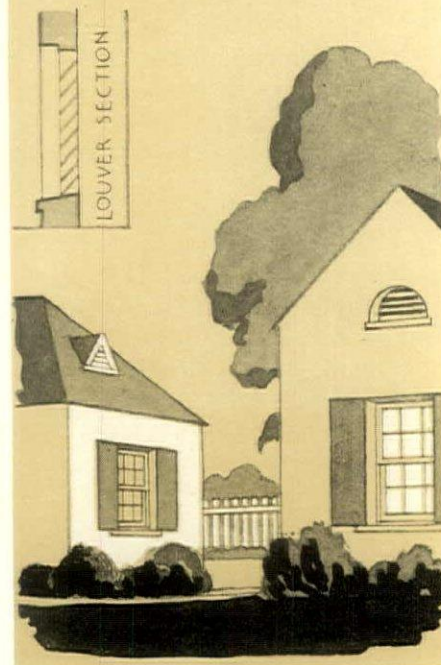


Let **X** designate the stifling heat under your roof because of no ventilation, and the state of your mind when you decide that the summer cottage is no cooler than the city.

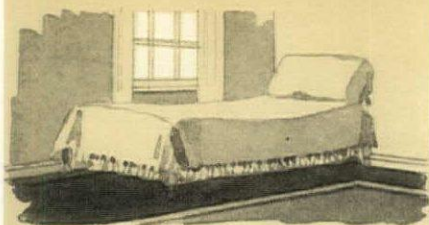


Add **Y** in the form of ventilating louvers. If the roof is hipped, like the one on the left above, it will require a little hen-coop shaped louver as shown below; the entire cost complete should be in the neighborhood of \$16. If the roof has gable ends, like that above to the right, a semicircular frame with louvers will do the trick - installed and complete for about \$12. The passage of air between ceiling and roof will create a cool air buffer, instead of an oven radiating heat. Moreover, the circulation of air will dry the roof rafters and shingles on the under side, increasing their longevity.

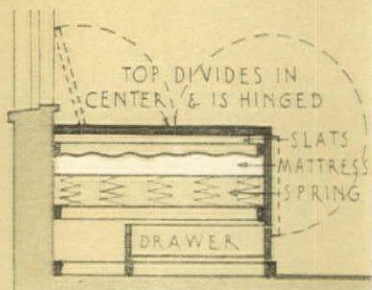
Then **Z** becomes the sum total of your satisfaction on spending a few dollars to lower summer heat and roofing bills.



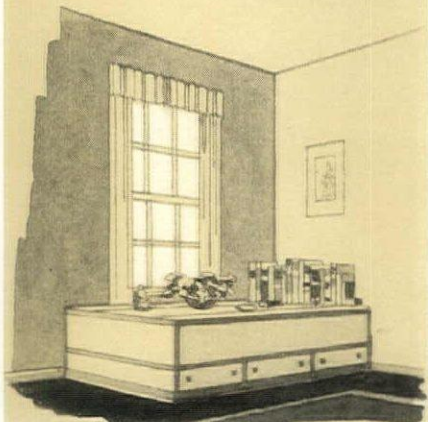
Let **X** equal the condition in the corner of the living room, where an antiquated couch is undecorative in day time and at night is not overly gracious, as an emergency bed.



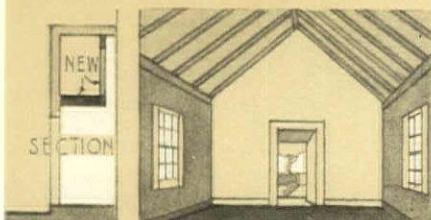
Add **Y** which is a built-in combination emergency bed and wall table with drawers. Materials would not exceed \$10, while labor should not be over \$20. The entire bill should be about \$25, assuming that you have a spring and mattress. The latter are built in, and covered by a divided top which is hinged as shown, and supported by slate.



Then **Z** becomes a table top during the daytime. When the bed is to be used, the rear half of the top is hinged back against the wall. The other half is swung down against the front, vertical face. The slats are removable.

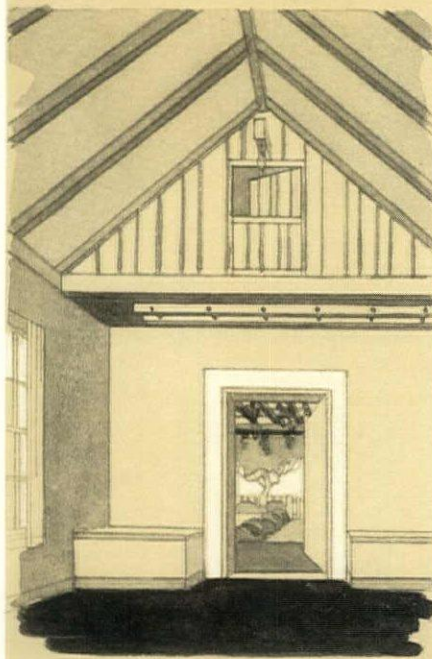


Let **X** be a living room which extends up to the roof, with more head room than is necessary and insufficient storage space. This means that trunks, bags and boxes are constantly in the way.

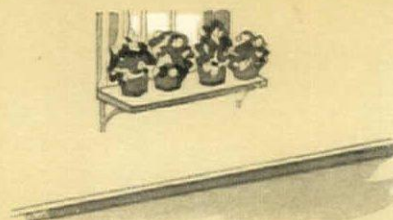


Add **Y**, which is a triangular "mezzanine" provided with a door and a ladder. Several joists, flooring, a vertical surface of wall-board or wood of regular or varied widths, and a pulley above the door, combine to provide storage space for the not-wanted or seldom-used what-nots. The little door could be the Dutch type. The new wall surface could be decorated with amusing posters or wall paper, or left plain. A ladder could be conveniently hooked up against the underside of the mezzanine floor. The cost of labor and materials should be about \$20 without the ladder. The latter could be home-made.

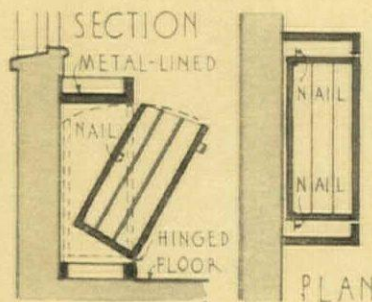
Then **Z** is the answer to your baggage problem, for a minor sum which accomplishes a major operation in shipshapeness.



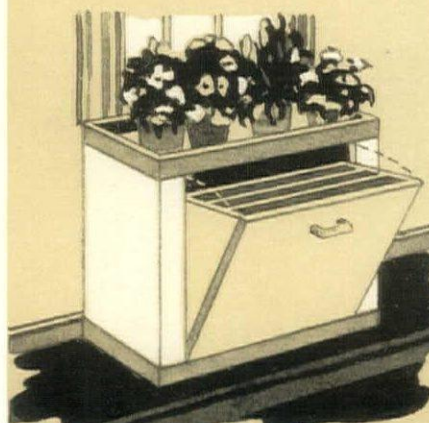
Let **X** be the equivalent of a window-sill shelf for flowers, and an absence of a container for magazines and papers. Also let it represent the excess of water dripping to the floor.



Add **Y**, a combination plant shelf with a metal-lined pan, and a container for periodicals which is hinged at the bottom to tilt forward. Materials are a matter of only a few dollars, and could be made by yourself. Otherwise a carpenter is not likely to charge over \$12 complete.

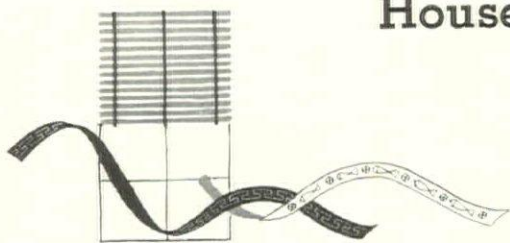


Then **Z** provides a pan into which water can be poured liberally. Below it is adequate means for housing magazines neatly.



Each month these pages present practical and inexpensive solutions for architectural, interior and landscaping problems which are frequently met. Many of them can be executed by anyone fairly handy with tools, without recourse to professional assistance

House & Garden presents certain new ideas



VENETIAN blinds, now universally popular, are being subjected—and much to their improvement—to the fertile ideas of the decorators. Of course you choose the color of the blinds to match the general color scheme of your room. But now you can go even further. The tapes of these blinds, which figure prominently when the blinds are lowered, are now being painted. You take a motive from your wall paper or upholstery fabric. You can have anchors in blue and brown for the seaside cottage, or walls of Troy in Pompeian red or ivy in green and white or Adam classical urns in white and blue. This idea we picked up at Mrs. Ruth Fischer Thurston's.



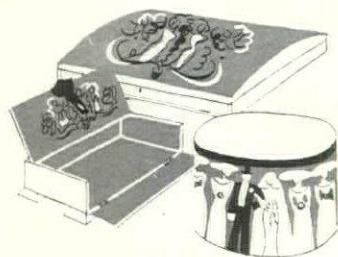
WEEKEND gifts, the terror of many a hostess and the bane of many a guest, can be made almost painless if you exercise some imagination. So we went around trotting out our imagination and here's what we are trying this summer:

(1) Bitters bottles. They come in a neat little cluster of six, each labeled and with a squilter attached. Did you ever know there were six different kinds of bitters? Well, there are, and each one adds its own subtlety to cocktails—Abbott's, Angostura, Fernet Branca, Peychaud, Orange and Underberg. This set, discovered at Saks-Fifth Avenue, ought to keep a hostess amused all through the week.

(2) Soap. Always a present gratefully received, although a good assortment is more amusing than the stereotyped package. At Au Bain we found a box of twenty-four assorted cakes of guest soap. If your next weekend guest is a dear old lady, you can supply her with lavender, and if she's a blonde, you can pick out a blue cake.

(3) Beer Mugs. While these come decorated with the crests of all the dear old Alma Maters in the country, you can have them decorated with the distinctive sign of the house. These Alice Marks provides.

(4) Little boxes are apt to be the weakness of any woman. We know one hostess who goes down on her bare bones every



night and prays, "Dear Lord, spare me from accumulating any more junk"—and the next time she sees a cute little box she can't rest until she owns it.

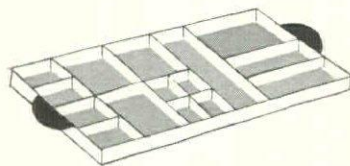
So in answer to prayer we put into her hands a choice of three boxes.

One is for music. It has a rounded top on which is pasted an old print. The front lets down so that the sheets slide out easily. The box is lined with decorative paper edged with gold.

The second is a hat box on which, instead of the usual old-fashioned print, the decoration consists of a photo mural. You can have a family group enlarged or a bridal party or whatever pleases your fancy.

For a third we chose a box for a man's desk. Its outside is painted red and its inside green and there is hand-wrought hardware on it. Maybe an orderly husband can be found who will be persuaded to keep his note paper in this kind of box. Jessie Leach Rector, the most fertile of these box designers, assures us there are plenty of such men.

(5) The Guest Room's Ready Helper is to the guest wing what a Lazy Susan is to a dining table: it concentrates all the necessities. When you prepare the guest rooms you carry the articles around in this tray—bicarb, absorbent gauze, aspirin, sunburn lotion, dusting powder, cold cream, hair pins, safety pins, collar-

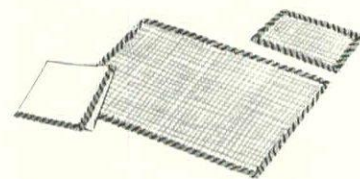


buttons, cotton balls, cleansing tissue, tooth paste, emery sticks, telegraph blanks, ink, note paper, flashlight, tweezers, tooth-wash, pen points. The Erich Galleries will make up these universal trays to suit your own list of what is good to give.

Trays, by the way, make perfect gifts. Little trays for cocktails. Bigger trays for tea. Trays painted in the gaudy peasant

style or finished most modernistically and fashioned out of the latest composition. Pewter trays. Brass trays. Trays woven of straw and raffia. Trays of tropical woods and, as John Masefield's poem reminds us, old tin trays.

(6) Place mats and napkins for country houses have just about run the designers' imagination ragged, yet at Rena Rosenthal's we found a new kind. The



mats are made of straw or cellophane and bound in blue and red rick-rack or any other old combination that will suit your hostess' taste. The napkins have been spared the straw and cellophane and are made of natural colored linen but bound in the same style.

Had there been space for another sketch we'd have shown some Italian place mats and napkins, because they always make a hostess sigh for the dear old Via Tornabuoni and the linen shops of Florence.



MATCHING your Dog is one of the least harmful of country house diversions. It isn't half so difficult a job as trying to dress up to your Delphiniums or select the exact color to wear when the Garden Club comes to see your Roses.

First of all you put your little pet into a collar and leash made of stout woven twine and dyed to suit his complexion. Then you dress yourself, for in this dog-and-mistress ensemble is included a belt made of the same twine and woven in the same style. Saks-Fifth Avenue, who disclosed these, furnishes them in any color you wish. They also provide bright-colored dog towels, on the principle that even the most wary maid might otherwise be apt to supply Fido's to the guest.



ANTON BRUEHL

THE generous spaghetti bowl at top of page and walnut dishes at right are from Russel Wright. More sophisticated are the bird's-eye maple pieces—plates, a fruit set and salad bowl with walnut inlay, and maple and walnut beer mugs designed by Helen Hughes Dulany: Arden Studios. Wooden fruit: Rena Rosenthal. Maple cocktail glasses and mahogany tray inlaid with tropical woods: Cummings & Engbert

Wooden service for summer tables

Chosen Thistles to help the summer garden · By Louise Beebe Wilder

THE summer garden, like those who tend it through the long hot days, needs a stiffening, an astringent influence. Growth is soft and luxuriant, color riotous, unstinted. Plants that cool the whole show down and bind its parts together come as a distinct relief. "Plenty of white flowers," that too frequently offered palliative for a garden gone color-wild, do not turn the trick. On the contrary they merely break up the straining hues into hard units; they do not bring about unity. Plants with silvery or blue-green foliage and masses of gray-blue flowers make the best binders, and I have in mind the so-called garden Thistles with their severe, upright habit, and the metallic tones of both leaves and flowers as supplying that something austere and styptic which this season of laxness and lushness seems to stand in need of.

Perhaps to many reading this article the very words garden and Thistle will seem violently inimical to each other. Few persons indeed would want the common wild Thistles loosed among their cherished borders. Most of us have suffered from

them either as cultivators of the soil or as wayfarers because of their determined spread among crops or their prickly contact. But even these, the great Pasture Thistle with its honey-sweet balls of magenta bloom, and the little pestiferous Canada Thistle, if looked upon in their proper setting and without the memory of past injury, have real beauty for the seeing eye. Neither of these, by the way, though spread over our hospitable land, is what Mr. Bernard Shaw holds up to ridicule as "a hundred percent American", but came to us, as do so many aliens, with all their assurance and insensitiveness in a high state of development.

But the Thistles under present consideration are not of these. Garden Thistles, so-called, are of many kinds but there is not space here to treat of them all. This article is intended to serve merely as a finger pointing toward a closer acquaintance with a group of useful plants that is rather commonly neglected. They belong to three tribes, the Eryngiums, or Sea Hollies, members of the order *Umbelliferae*; the Echinops, or Globe Thistles; and the Carlinas, of the order *Compositae*. All are readily raised from seed so that the fact that American nurserymen stock very few kinds is easily overcome. Some indeed, once established, look to their own seed-sowing in rather too free a manner, but the seedlings are distinct in appearance and so easily detected and rooted out before they are too firmly anchored. They do not, as is the case with many a seedling wolf, appear garbed in the clothing of

some innocent lamb until so firmly established that they are difficult to eradicate. They are quite hardy, especially if grown in light soil that has been deeply stirred, and full sun, the perennial species long enduring and not requiring frequent division; indeed they resent disturbance and are best left to form fine broad clumps, which they do without haste, the biennials of course dying away after they have flowered, but leaving a sufficient number of young about to take their places.

As being the finest and most useful among these Thistle-like plants we shall do well to consider first the Eryngiums, or Sea Hollies. The color of the stems of these plants, the spiny bracts and the long Teasel-like flower-heads, is silvery or blue of a distinctly metallic quality. They are for the most part deep rooting hardy perennials, but one biennial species is exceedingly fine. They flower in July and the silvery stems with their finishing clusters of blue "Thistles" may be made effective use of in vases indoors.

Eryngium alpinum, the Sea Holly of alpine pastures, is not personally known to me, but the illustration and popular account prove it to be a very attractive kind, the blue flowers surrounded by a double frill of shimmering silver bracts. Seed of it is offered in several catalogs and it is not more difficult to grow than any of its kin. It is, however, a biennial and so must be annually raised, or allowed to do its own seeding. The height is not more than eighteen inches and is often less. It belongs to western and southern Switzerland, Jura



THE PASTURE THISTLE

As a rule we think of Thistles merely as unpleasant weeds, useful to none and a great nuisance to all. But among them are some really admirable garden subjects

On these pages are pictured worthy members of the Thistle tribe, chosen for their garden merits. They are particularly useful to strengthen summer effects



ERYNGIUM AMETHYSTINUM

and Carinthia. Of a like dwarf stature is *E. bourgati*, from stony pastures in the Pyrenees. A number of years ago I raised this species from seed and have enjoyed ever since its steadily widening stocky clumps as a foreground planting in sunny borders. It is a first class hardy perennial. The effect of the plant is very blue, always with the characteristic metallic sheen. *E. spinalba* is another dwarf and really lovely kind, seeds of which are to be had. It comes from Daupheny and the flower-heads are almost white as are the stem and the spiny frill.

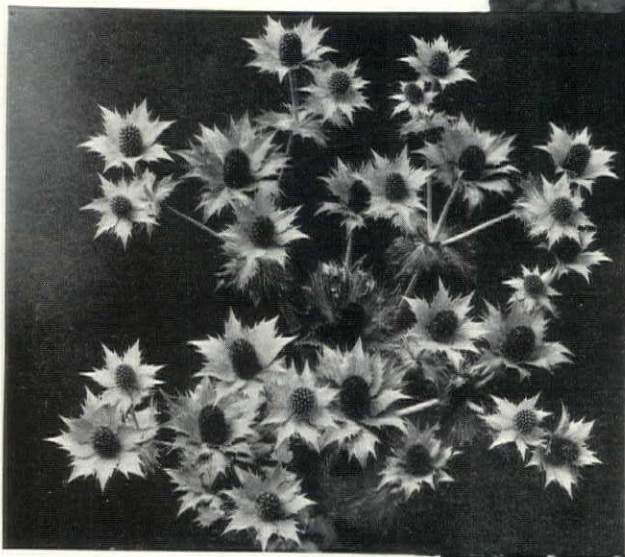
Some years ago I saw in the rock garden at Kew a curious little Eryngium said to come from high up in the Sierra Nevada of Spain. This was *E. glaciale*. The plant was only about three or four inches high, the leaves extraordinarily spiny and silvery and the little flower heads a pale metallic blue. I am unable to find this minute Sea Holly listed in any catalog and would like well to know where seeds of it may be found. Mr. Farrer refers to *E. glaciale* as "the neatest, finest and most unfriendly of little thorny tuffets, armed in copious spikes of silvery gray, deepening towards shades of blue, with fish-bone spines of ivory glinting as its stems of three or four inches unfold towards the frill and the flower." Mr. Farrer speaks also of *E. prostratum*, of which we have an illustration, that "forms quite a small central rosette of thin oblong green leaves, sparingly toothed and wholly unarmed, from which lie out upon the earth in a star all round short (Continued on page 60)



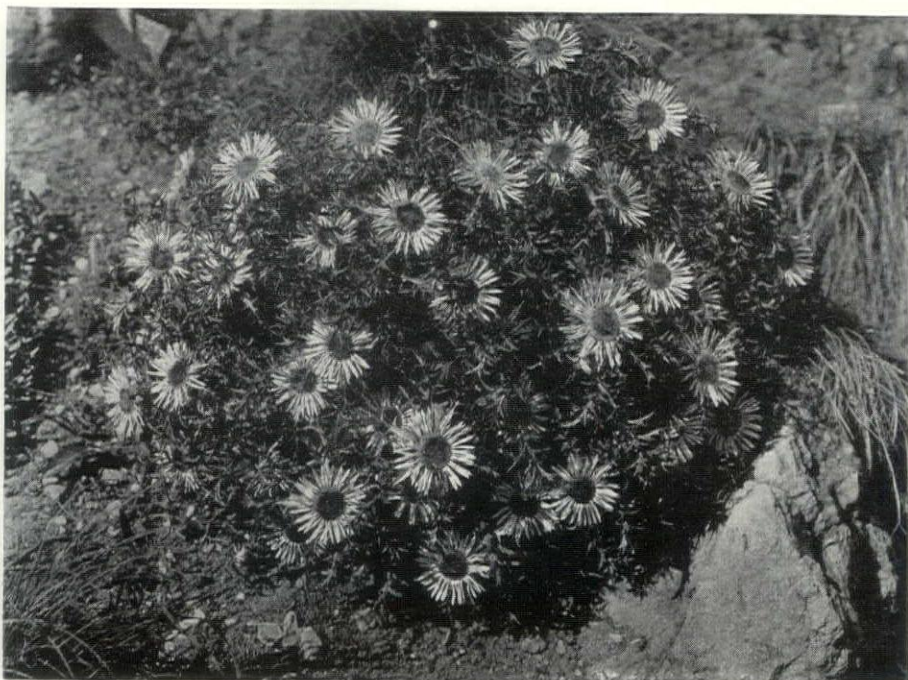
ERYNGIUM SPINALBA



BLUE ALPINE THISTLE



ERYNGIUM GIGANTEUM



CARLINA ACAULIS



ERYNGIUM BOURGATI



It overlooks Long Island Sound

THE TERRACED garden at the home of Thomas Crimmins at Noroton, Connecticut, slopes southward between partially enclosing brick walls to a pergola and teahouse which face the waterside. It is one of those abundantly planted gardens which are full of horticultural interest and do not depend mainly on general design for the achievement of their fullest effects.

Shrubs, evergreens, bulbs, vines, aquatics and a wealth of herbaceous plants have been assembled on the various levels in such manner as to present an almost endless variety of impressions. It is a garden to be enjoyed in comfort, too, for the paved paths make pleasant walking even after a rain. Louise Payson was the landscape architect



GEORGE H. VAN ANDA

ARCHITECTURE THAT CAME FROM ATHENS

By Sylvia Starr and Joseph B. Wertz



It is nothing short of astonishing to happen into an obscure sleepy little American village and find, quite unheralded, its quiet streets literally lined with the most magnificent adaptations of Greek temples done in wood and meant as the every-day dwellings of simple and otherwise unpretentious people. One cannot help wondering over them and conjecturing too. Why should the admiration for things Greek—so intense at the time these were built—

have been translated into the very mode of housing? Perhaps logically it should not have been; there are so many obvious discrepancies between marble and wood, balmy Mediterranean climate and icy northern weather. It is truly remarkable that in the face of so much adversity this style took deep root, flourished and survives.

About a century ago, the population in the westerly portion of New York State was still pioneer stock; agricultural of necessity, but of a very different mental caliber from the average farmer of today. Their villages had only just emerged from the virgin forest, and on discarding the log cabin for the first frame houses, one may suppose that they were anxious not to seem to lag behind the rest of the country in the appearance of enterprise, that they were still thoroughly appreciative of the virtue of sturdy construction, but eager also to make a gesture appropriately significant of their so recent triumphs over stern privation and even grim adversity.

Those staunch ideals which ever companioned their struggles evidently seemed to them epitomized in the perfection of Greek culture, and the rather austere massiveness of the Greek architecture bespoke a desirable stability, so that in following the trend of reaction from the cramped crudities of the one-roomed cabin to the spacious superfluity of plan and sophisticated detail of decoration in the new dwellings, one finds, perhaps, only the cumulative physical manifestation of the various spiritual aspirations of those early builders.

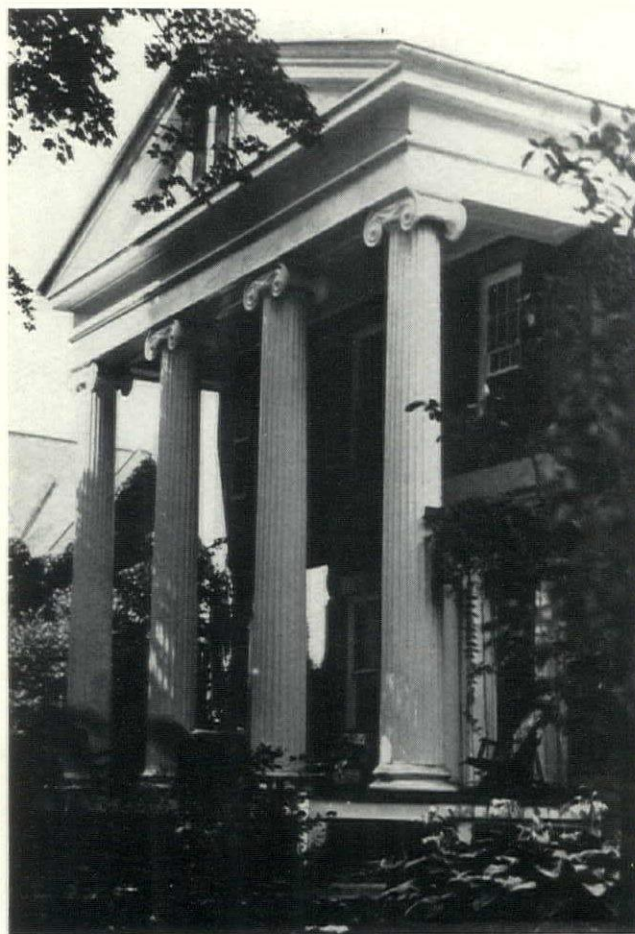
Of course many of them had the contemporary American plan books with adaptations of the measured drawings of *The Antiquities of Athens*, by Stuart and Revett, the two English architects whose tremendous work, coupled with the passionate poetry of Lord Byron on the glories of Greece and her struggles for independence, probably did most to start the movement under way. Sympathy, in fact, became so keen that even in this comparatively far outpost of western New York the farmers were said to be actually organizing a regiment for Greek relief.

When such influential personages at home as the financier Nicholas Biddle, who was also a statesman and a scholar of wide repute, built for themselves houses that as nearly resembled Greek temples as was physically possible under the altered circumstances, one is not surprised to find a great many of the more affluent embracing the style, but that the movement thus created continued even to the frontiers was quite evidently due to a psychological ripeness of far deeper significance than mere style craze.

In the intensity of the zeal for emulation, columns decorated in the Greek orders came to seem the only fitting supports for porches which thus often necessarily assumed proportions entirely incompatible with comfort, except in the South. Trim was copied bodily from the measured drawings of Greek mouldings and details, or, when such an authentic source was not available, then as nearly "in the manner" as the local carpenter could contrive it.

There are still a few forgotten villages which were just beginning to flourish in the expectation of future expansion at the time of this Greek Revival furore, where perhaps the railroad "went the other way" or for some other reason nothing of business import ever developed, so that they have remained almost exactly as they were nearly a hundred years ago, with the result that the Greek Revival house has perhaps been most perfectly preserved there.

A unique example of such a town is Panama, New York. One descends upon it, from the east, quite unexpectedly, and sees it only after tilting precariously over the brow of a hill. There at the bottom, clustering about the quaintly named Little Broken Straw Creek, one finds this paradox of miniature mansions—not all of them so miniature, to be accurate, although none is actually in the accustomed scale of mansions. They are now lived in almost wholly by vaguely indifferent farmers who have long since replaced the original small window-panes with larger and larger sheets of glass which can be more and more quickly cleaned, painted the wide expanse of white dado and window trim indoors a more "practical" color, stuck on a gingerbread porch or two, and otherwise sadly disfig-



TENNANT HOUSE, WESTFIELD, N. Y., 1830

ured many of these fine old dwellings.

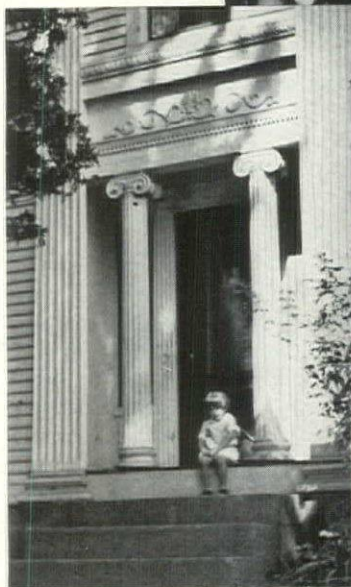
A precious few have been preserved in the original. Of these one of the oldest is probably the Dr. Cornelius Ormes house, shown at the bottom of this page, which must have been standing in 1833 when he opened his office here. John Capple, contractor and builder, was also the architect. He had a fine feeling for proportion or else he copied extremely well; certainly his handiwork has endured. The trick of using a flat surface on the front to contrast with the horizontal shadows of the clapboarding at the sides is a happy one.

Capple built the John Steward house, also shown, whose owner was one of the town's first school-teachers, though this was probably a side line from his regular and necessary farming activities. He settled here as early as 1821, but this house, according to one of the town's oldest present inhabitants, was not built until a somewhat later time. Here the treatment of the Greek motif purely as decoration by using pilasters instead of the freestanding columns seems a more reasonable solution of the problem presented by the peculiarities of wooden construction in this climate.

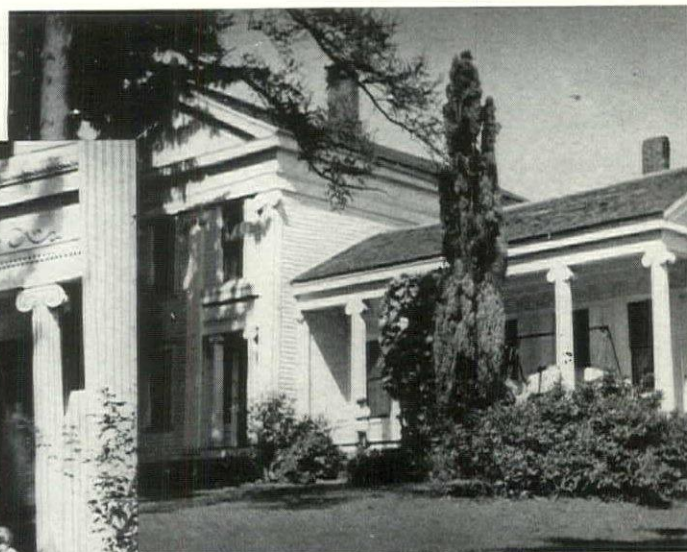
The builder of the Horace H. Glidden house is unknown, as is the date of its construction, but it was probably done at very nearly the same time as the rest. At the right is an amusing sketch of it made when it was the property of James Knapp in 1870. The architectural detail of this residence may be a little crudely executed, but the general proportions of the entrance treatment are excellent. Again, the pilaster decoration has been more judiciously applied to the larger portion of the house, while the one-story wing has been permitted the freestanding column,



ABOVE. House between Panama and Chautauqua, N. Y. Built for Aiken Hiller by the carpenter, Geo. Losee, in the early 1850's. Right. Portico of the Cornelius Ormes house, Panama. It was built about 1833 by John Capple



GLIDDEN ENTRANCE



GLIDDEN HOUSE, PANAMA, N. Y., 1850



SKETCH MADE ABOUT 1870

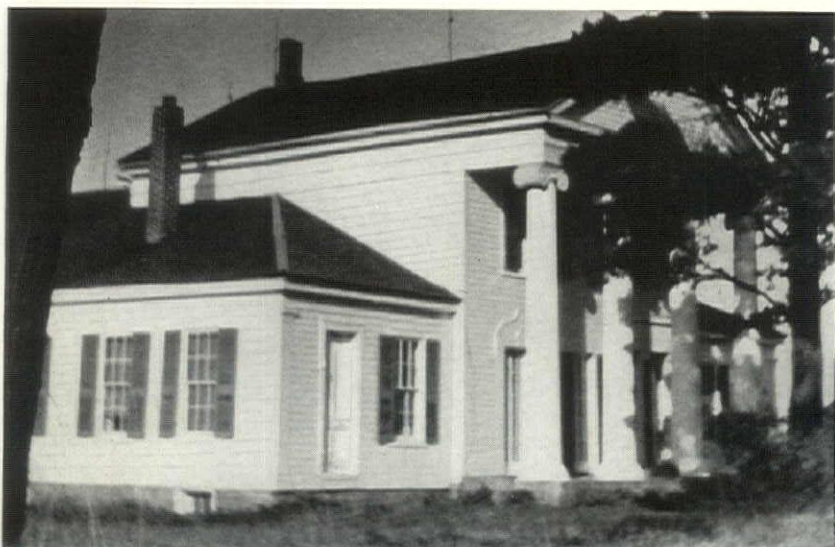
where it becomes really useful to a porch of dimensions consistent with actual needs.

The columns are, of course, fluted and adorned with the lovely scroll capital so suggestive of the spirals of twin nautilus shells; incidentally, it is no mere poetic allusion, but a fact that the volute of these Ionic Capitals was often determined by the twisting of a string around a whelk shell and attaching the stylus to the end of the string, which in unwinding gave the desired curves.

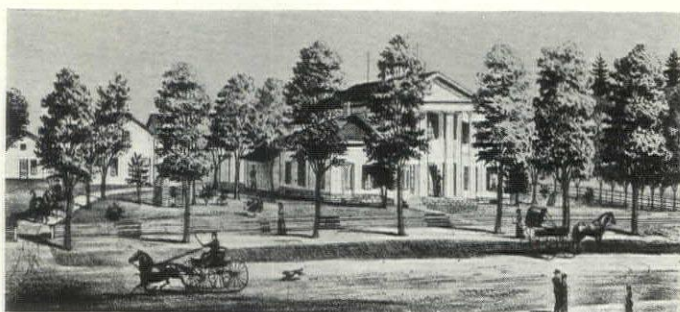
There was a carpenter still living in Panama some twenty years ago (he was then an old man of over eighty) who carved such columns out of the solid trunks of trees. He was of Dutch descent and named John Newhouse, probably an Anglicized spelling of Nieuhaus, and he may be the wood-carver responsible for the rather humorous distortion of the Greek Anthemion motif that was so popular hereabouts. It has grown so simplified as to resemble more a rather modernistic owl's head than the symbolic leaf of classic conventionalization which is its inspiration.

Pictured on the opposite page is another very lovely if somewhat crudely detailed house in Ashville, not far from Panama on Goose Creek. The earliest records bespeak it as belonging to one Victor M. Matteson but he could hardly have been the original owner. Here we see again the pleasing combination of flat white surface as background for the front of the house, where the detail of decoration has rightly been concentrated, with the variety of the sharply defined shadows that come from the overlapping clapboards at the sides. The shuttered blinds that now adorn this house obviously do not "belong", and must have been added at a much later date.

Another more stately mansion in Ashville served as model for a really imposing country estate which its owner, Sardius Steward, built about midway between here and Panama. The sketch of this, executed in the typical manner of the period by



SARDIUS STEWARD HOUSE, ASHVILLE, N. Y.



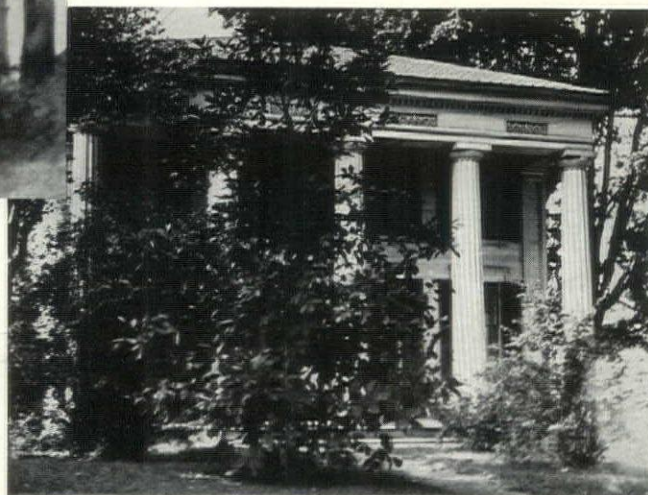
FROM AN OLD PRINT

some local draftsman for the *Chautauqua County Atlas* a little over fifty years ago, and reproduced above, shows spirited activity going on about the place. One wonders if, perchance, that is Mr. Steward who is about to drive off the grounds at the very moment when his lady is seen emerging upon the front porch to receive a feminine caller. Surely, however, this would hardly have been in accordance with the strict etiquette of the time, even supposing the caller in question should have been an unwelcome one, so perhaps that is Sardius pacing the lawn beside the house instead. Evidently he was a very busy man for he is said in a contemporary record to have "acquired a large estate by perseverance and work."

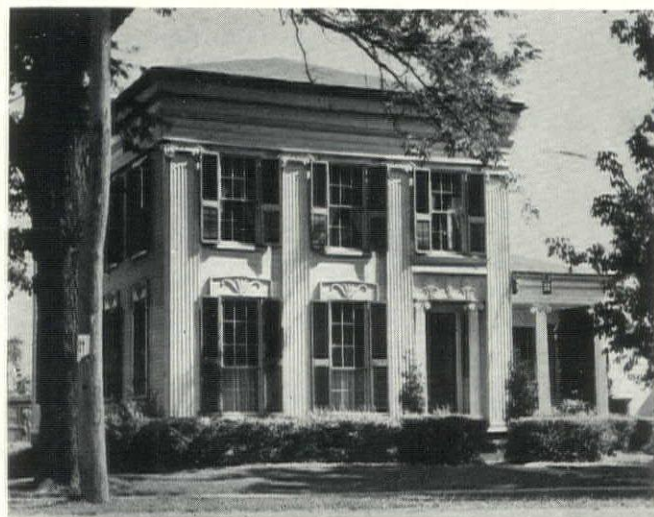
Practically all of these so-called Greek Revival houses manage to give the gracious impression of sizable estates, although it is a fact that many of them are set rather close together on obviously smallish lots. They have an undeniable charm that is truly delightful in its strange admixture of classic dignity and refreshing naïveté. Possibly they do not all reflect the real economic condition of the epoch as we are told all "true architecture" should, but it seems no mere fantasy that they do reflect a very sincere and spiritual striving after an ideal of beauty and stability, and that it is these very qualities which decreed they should withstand serenely the ravages of time and adverse criticism until the present day.

It is to be devoutly hoped that those into whose hands these houses of the last century's middle age fall from now on will treat them kindly and cherish them for the light they throw upon the lives of the men who brought this country safely through its period of adolescence, if not solely for the architectural heritage they represent. Certainly it was not fine architecture that the Greek Revival brought us, but it was real American architecture in the sense that it bore no relation to the styles of an overthrown Mother Country.

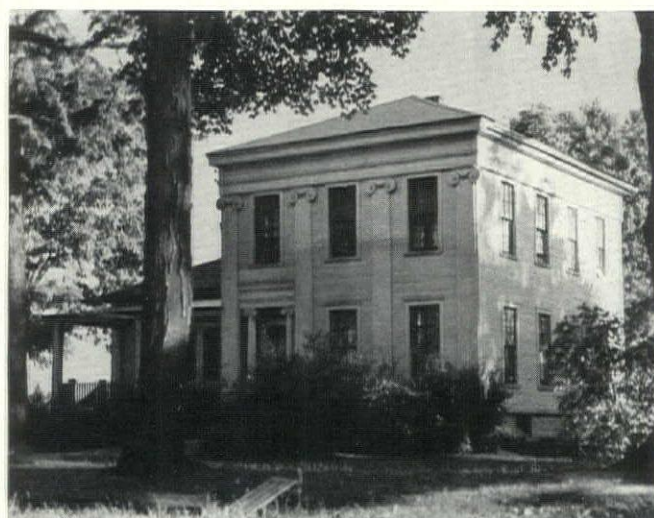
AT THE left is the Sardius Steward house, midway between Panama and Ashville, N. Y., as it appears today. Below it is a sketch of this residence that was shown in an early *Chautauqua County Atlas*. Immediately below is a Greek Revival house at Fredonia, N. Y., that has lately been converted into apartments



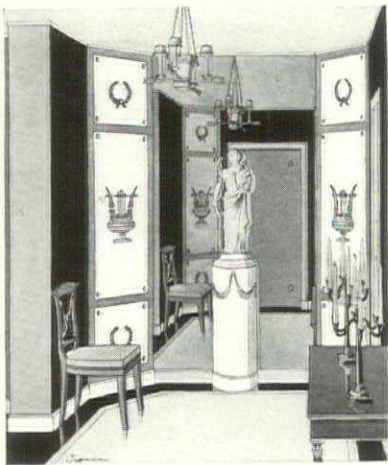
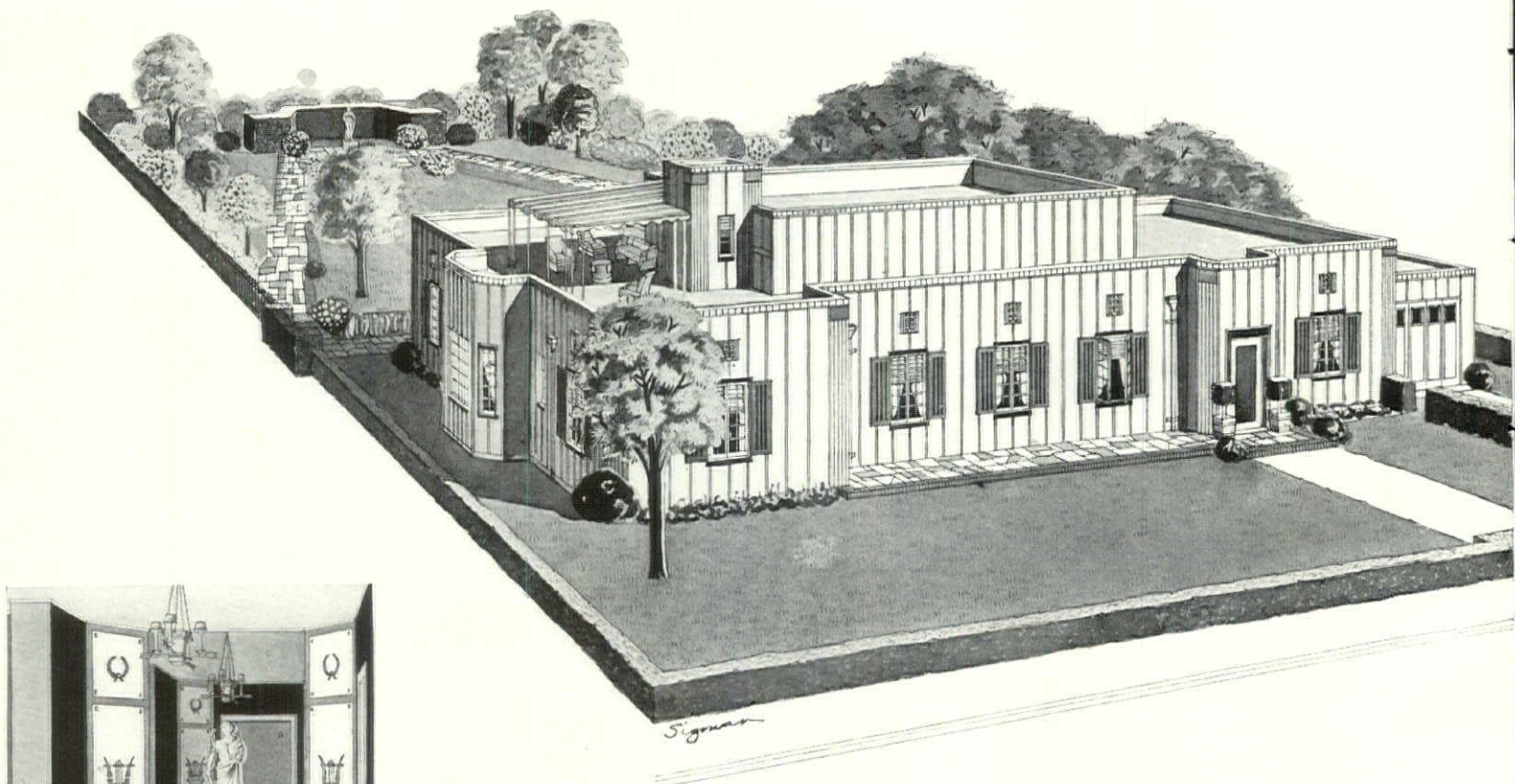
AT FREDONIA, N. Y.



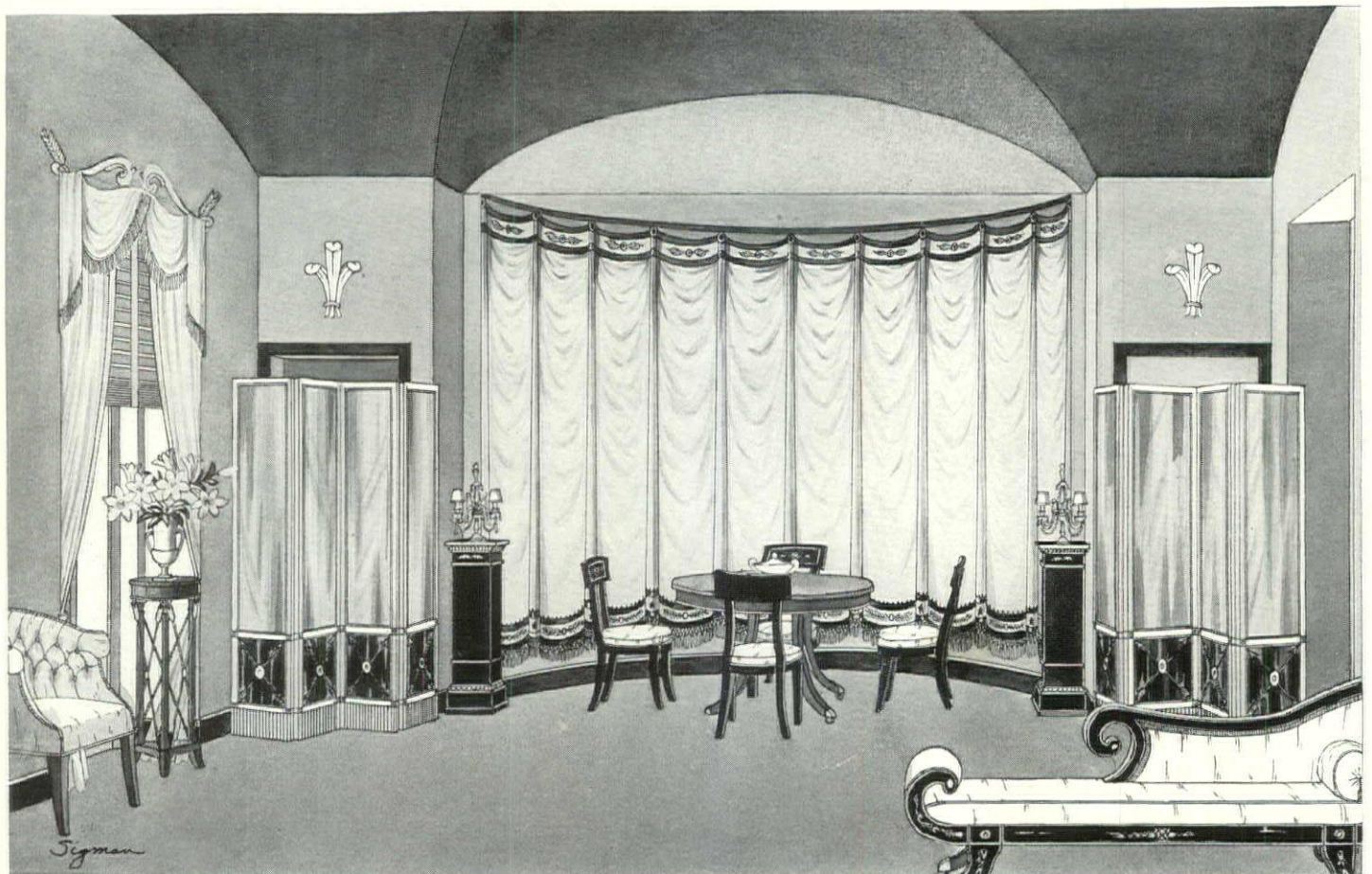
MATTESON HOUSE, ASHVILLE

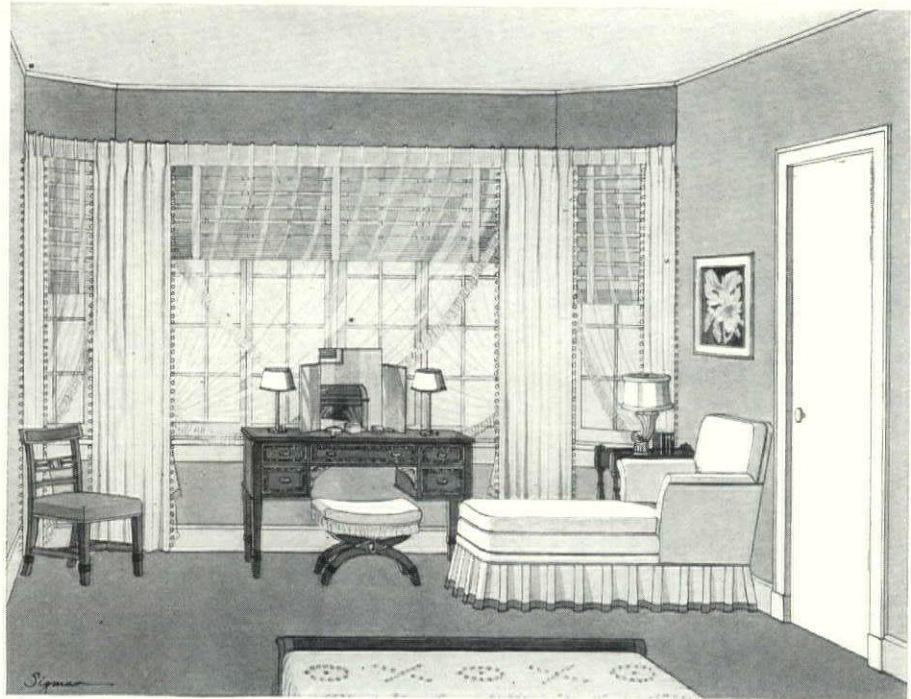
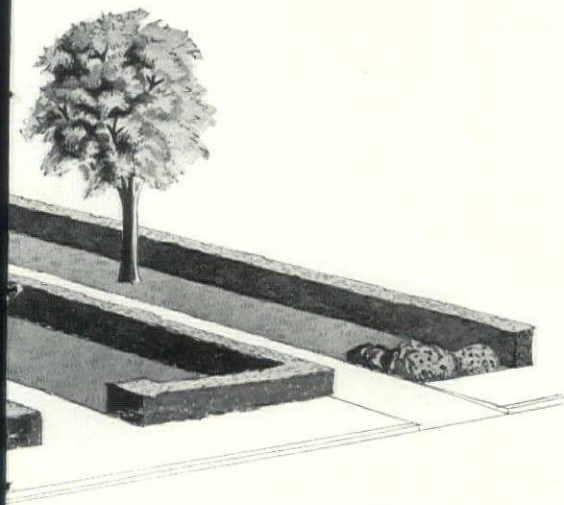


JOHN STEWARD HOUSE, PANAMA



On view at the Century of Progress

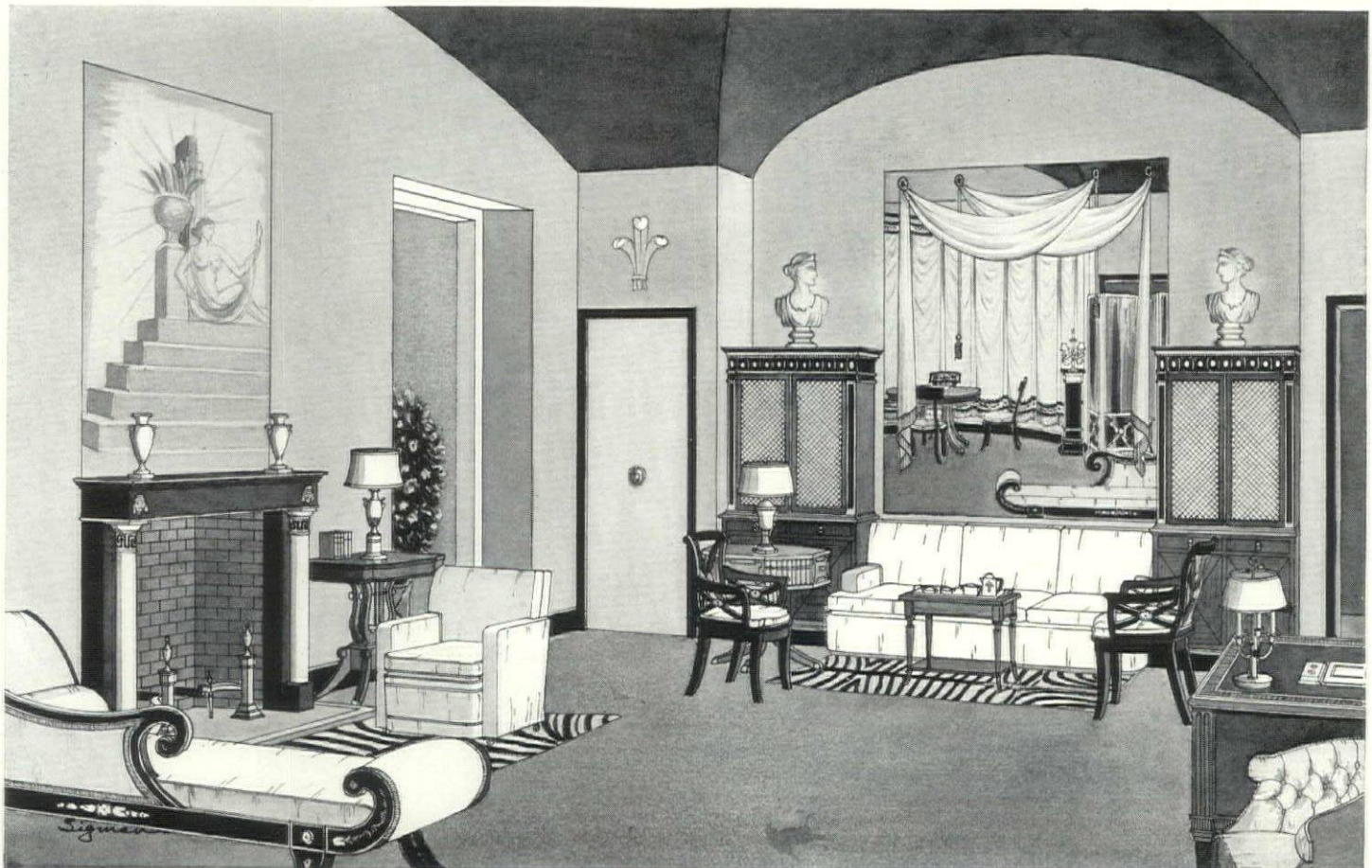




PROMINENT among model houses at the Fair is W. & J. Sloane's, designed by Corbett, Harrison and MacMurray. Exterior siding is a series of concave strips treated in the fashion of flutes on a classic column. Walls are white. Pilasters are edged in silver and have orange capitals. Shutters are aquamarine blue. Ralph E. Griswold, landscape architect. Garden supervised by Garden Club of Illinois Advisory Committee

PRINCIPAL rooms have been decorated in a manner that gracefully harmonizes a modern background with Biedermeier and Empire furniture. Octagonal entrance hall and the dining end of living room are shown on the opposite page. The hall is in black, white and olive green. Black and green onyx paper covers walls. Curtains are green taffeta, pearl trimming. Chairs are mahogany, green leather upholstered

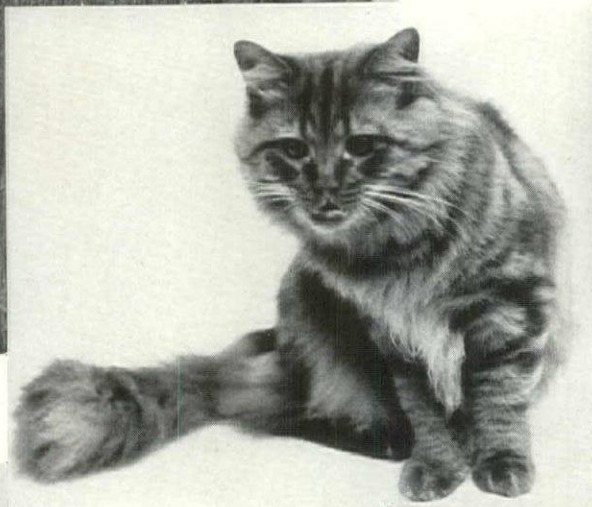
LIVING room walls are lemon and ceiling blue. The dining bay is hung with white drapery. Blue and white mirror screens will close it off. A white lapin sofa flanked by Regency bookcases occupies niche at other end of room. Fireplace is black with white columns. Chaise-longue is covered in white corduroy and the chair opposite is also white. The Master's room is shown at top of page





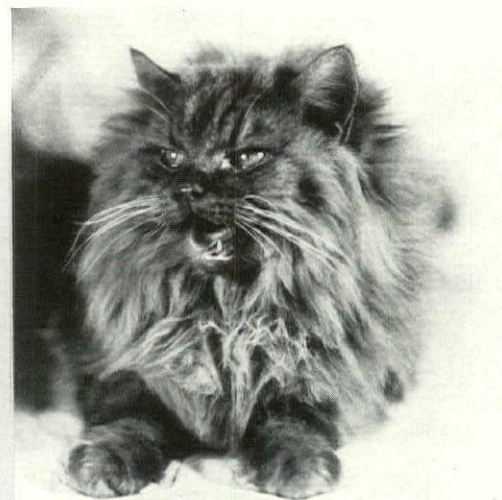
CURIOSITY

CHACE



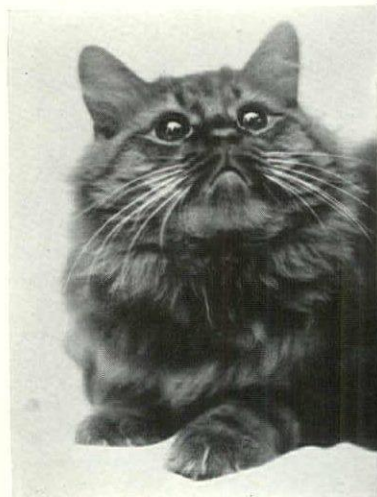
SUSPICION

DE BROCKE



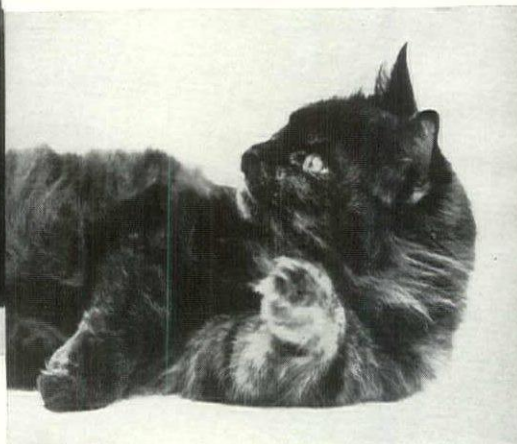
HANDS OFF

DE BROCKE



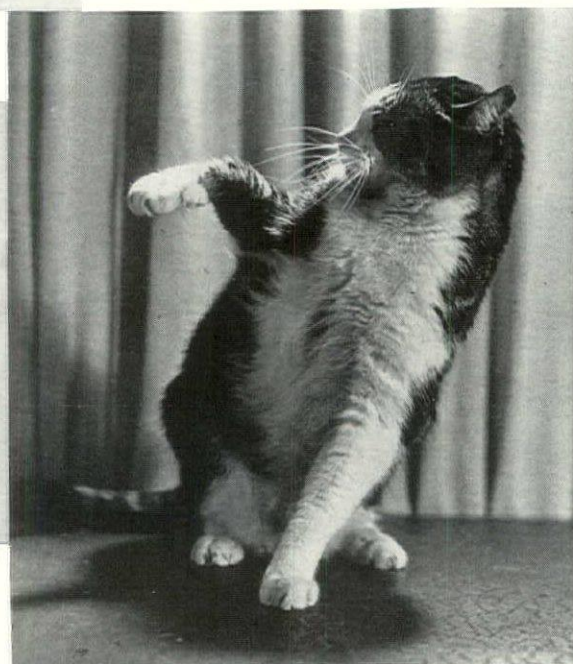
WONDER

DE BROCKE



SURPRISE

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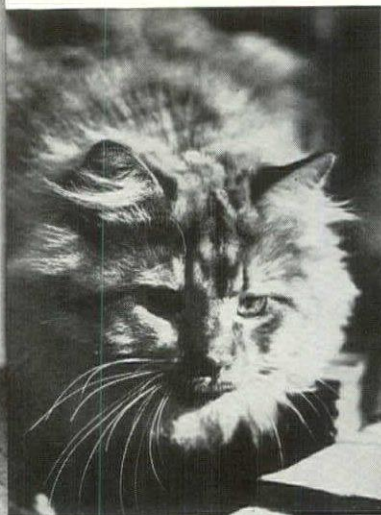


SELF-DEFENSE

GUILLAUME



INNOCENCE



MICE!

DE BROCKE



PROTEST

CHACE

Who says that cats are all alike?

Sewage safety for the country house

By Thomas H. Ormsbee

AMONG the problems which his miniature municipality brings to the country house owner is that of sewage disposal. In a suburban area with a sewer system and communal disposal plant, connecting the house to the street sewer and paying higher taxes for this sanitary service ends it all, but where the country house is more isolated each owner must cope with the question for himself. He cannot leave it to chance or delude himself that any old system will serve. Some hot August day when his house is filled with guests the make-shift disposal system will suddenly cease to function and an otherwise tactful guest will ask whether that queer smell is just part of the regular country air or what?

In providing means that are final and sanitary, two things must be considered. Is the system large enough so that extra strain will not flood it and bring the fouled water to the surface, and are you sure that this sewage is not contaminating your own or a neighbor's fresh water supply? To pollute drinking water by underground seepage and thus provide a breeding place for typhoid and other illnesses is not to be tolerated in this day and age of sanitation.

Of course, nobody thinks of disposing of sewage by piping it to a brook or letting it flow down a sandy side-hill some distance from the house. Those were the methods of the ignorant and unscientific past. We all know that below ground is the place for such household wastes. To accomplish this we can use a leaching cesspool, a tight cesspool, a septic tank or some more elaborate system such as the Imhoff tank. The latter, however, is only resorted to for institutions or very large country places.

THE leaching cesspool is the commonest and cheapest, but not the surest and most scientific. It is a hole six to ten feet in diameter and eight to twelve feet deep, lined with rough stone or brick laid without mortar. Finished and covered several feet below ground, the household waste flows into it and gradually the liquid portion leaches into the surrounding soil. If the builder has done a thorough job, he has probably shattered the hard pan at the bottom with dynamite to increase the drainage, thus making it the surest contaminator of the subsoil water, for such sewage is never anything but germ-laden raw effluent. How far such a source of pollution is effective is not known to a certainty, but sanitary experts all agree that leaching cesspools should not be al-

lowed. Moreover, they gradually fill up and have to be cleaned frequently. It is disagreeable work and the charge for it commensurately high.

The means of sewage disposal which sanitation authorities approve and recommend are those in which the wastes undergo a bacterial fermentation which finally renders the sewage odorless and harmless. It can be accomplished by a septic tank or a tight cesspool. The latter, with its two chambers is really a variety of the septic tank itself. The first vault is built of stone or brick laid in mortar and covered with a coat of waterproof cement. With both supply and overflow pipes below the normal level of the liquids in this compartment, beneficial fermentation takes place before the liquids pass over into the second chamber from which they gradually seep into the ground. Such a cesspool entails more excavation and construction than a septic tank, and since it accomplishes nothing that cannot be done with the latter, is only used where sufficient ground area for the disposal field of a septic tank is lacking.

THE septic tank is an air-tight cylindrical or oblong vault placed below ground in which raw sewage by the bacteria inherent in it, purifies itself. The first stage of beneficial action takes place within the tank itself and the second in the porous pipes that constitute the disposal field. From the moment the household wastes enter the tank, fermentation begins its work of reducing them from noisome sewage to harmless water. In the tank, both intake and outlet pipes extend below the level of the contents and there is a baffle plate across the center which prevents direct outward flow. The heavy solids of the effluent sink to the bottom and anaerobic bacteria, which develop only where there is no oxygen, breed rapidly and break these up so that they rise to the top and provide the ever present scum which excludes all air from the contents of the tank and also stimulates the fermenting or cooking of the entire contents. While this is going on, liquid from the tank is also flowing into the disposal field which is porous land tile laid in shallow trenches and covered with earth and sod. Here some air is present and aerobic bacteria, those which thrive where there is oxygen, develop and complete the process of transforming the wastes into clear water.

This is the principle behind the septic tank, and is in brief what happens to sewage that passes through it. Installing such a system is neither complicated nor, con-

sidering the service rendered, expensive. The tank itself should be large enough to hold the sewage of a house for twenty-four hours. It can be bought ready to install or built of brick or poured concrete. Ready-made tanks are to be had of steel, concrete or vitrified tile.

THE size of tank and length of disposal field needed is entirely a matter of size of household. On an average, the daily volume sewage of a country home can be reckoned on the basis of fifty gallons per person, and for every fifty gallons of tank capacity there should be thirty feet of disposal field. By these figures it is evident that for a family of eight, servants included, there should be a tank of five hundred gallons capacity connected with a disposal field of three hundred feet. Here ample provision has been made for added capacity to take care of guests.

In installing a septic tank system, certain requirements of construction should be adhered to carefully. The tank itself can safely be as near the house as ten or fifteen feet, but the piping connecting it with the soil line of the plumbing should be water-tight. This can best be accomplished by using cast-iron pipe; four inch is the proper size, with all joints calked with oakum and lead. At a convenient point between house and tank, this line of pipe should have a "cleaning-out" fitting that is easily accessible to provide a means of removing rags, solidified grease or other substances that might block fresh flow through the pipe. Sometimes vitrified tile with cemented joints is used between house and tank, but the disadvantage is that the rootlets of trees or large shrubs attracted by the water may find a pin hole in the cement joints through which they will grow and finally clog the pipe.

From the tank to the disposal field, the first three or four lengths of pipe should be glazed tile with tight cement joints. From there on, three or four inch porous land tile laid in shallow trenches is used. For proper action, the trenches of the field ought not to be over eighteen inches deep so that the warmth and evaporation of the sun may be effective. In digging the trenches, there should be a slight grade away from the outlet of the tank, an inch to every ten feet is adequate. When dug and graded, the bottom of these trenches is then covered with a two inch layer of medium-sized (Continued on page 61)



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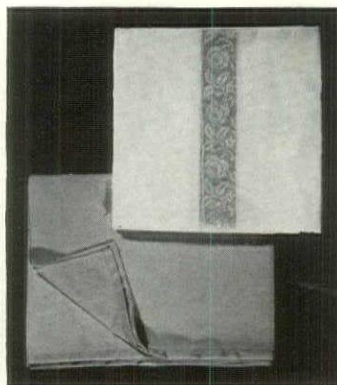
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Vogue's Book of Private Schools is a study of every type of private school. Written by the Editors of Vogue, it is backed by sixteen years of intimate contact with fine schools. Let us send you a copy gratis. House & Garden's School Bureau, 1930 Graybar Bldg., Lexington at 43rd, New York City.

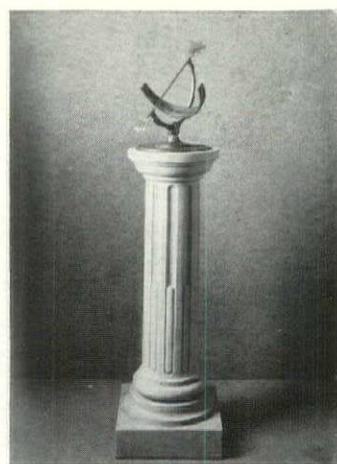
Shopping Around...



A TOLE flower holder impersonates a doughnut to decorate out-of-doors umbrella tables—with center hole for the umbrella shaft. Built-up in two tiers, it is divided in half-sections. Diameter, 13 inches. Colors to order. \$7.50. Blanche Storrs, 518 Madison Ave., N. Y.



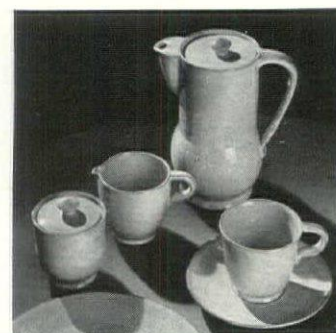
Two good bedfellows above—summer blanket by Kenwood and a crisp, white dimity blanket cover with filet embroidery insertion, by Wamsutta. Blanket, 72 by 84 inches, in white and pastel shades. \$6.75. McGibbon & Co., 49 East 57th Street, New York. Coverlet is 72 by 90 inches. \$2.95. B. Altman & Co., 5th Ave. at 34th St., New York



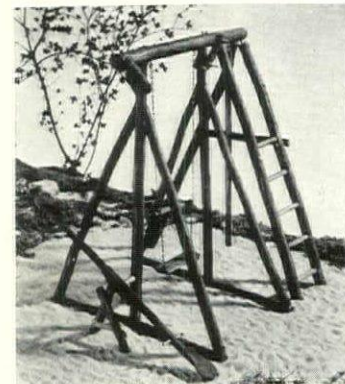
DESIGNED like the astronomical instruments of ancient mariners, the sundial above is an appropriately maritime touch for seaside gardens. It is of exceptionally fine workmanship, made by an architect. Bronze. \$15. Pedestal is stone gray terra cotta, 31 inches tall. \$12.75. Dial and pedestal complete, 42 inches tall. \$27.25. Galloway Terra-Cotta Company, Walnut and Thirty-Second Streets, Philadelphia, Penn.



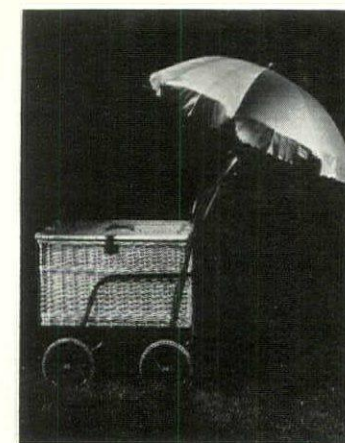
FOR coming-out parties of young seedlings there is the rack above in which growing plants may be kept until ready to be set out. Also handy for transplanting. Dark green, painted tin. 13 1/2 by 5 by 5 inches. \$2. Glenn Gardner, Jr., 945 Palmer Ave., Bronxville, N. Y.



ABOVE, pottery breakfast service, simple and modern in design, shading from palest gray-pink to rose at the edges. Coffee pot, sugar, cream, 4 cups and saucers, and 4 plates cost \$16.50. Mary Barlint, 747 Madison Ave., New York



THERE'S no difficulty keeping the children in their own back yard with this super gymnastic set there to amuse them. Made of strong and durable rustic lumber, it consists of a seesaw, a ladder with pole to slide down, a swing, trapeze bar and rings. 7 feet wide by 7 feet high. \$10. The Playroom, Inc., 816 Madison Ave., New York



THE smart little buggy above is a picnic cart for those who like to rough it comfortably. The wicker basket, 15 by 23 by 12 inches, collapsible metal frame and parasol tuck into your car. At the end of the road, set the basket down on its rubber tires, put up the parasol to protect your victuals from sun, and push off to a favorite spot on beach or in field. \$27.50. Lewis & Conger, 6th Ave. at 45th Street, New York



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Cadillac prestige. . . . And thus it is that a new La Salle is such a wise investment. For, superimposed upon its matchless quality and its incomparably delightful performance, is the very tangible value of a car that really "belongs." . . . There's a lesson here, most obviously, for those who pay the price of La Salle—but fail of La Salle's prestige. And we think there's a moral *equally* strong for those who *might* have owned a La Salle for just a trifle more. . . . When the time arrives for you to decide once more on a motor car, we hope you'll remember and act upon this undeniable fact—you'll never encounter a place on earth too smart for a La Salle.

La Salle v.8

• A GENERAL MOTORS VALUE •



Inside the bride's Delphinium house

(CONTINUED FROM PAGE 19)

inexpensive gilt Louis Seize copy. A pair of stools were placed opposite.

We painted the walls of the living room the faintest lilac, a color that is gray in some lights, and almost pink in others. The woodwork we felt had to be white, but a gray-white. The ceiling was faintly blue. The railing of the gallery was iron, of a good French design, and we painted it the gray-white of the woodwork.

The two bookcases built beside the fireplace gave us a chance for another splash of lavender tint. Here we used a deeper tone of the lilac on the inside of the recesses. The mantel was a copy of a Louis XV one, made of a stone composition, and very inexpensive. It was painted the gray-white. Above it we wanted a grand mirror, long, with an undulating gilt frame, but we couldn't afford it, so we got the architect to design such a molding in plaster, and the mirror was inset in the wall, and then this plaster decoration applied. A pair of lighting fixtures, dripping with crystals, was placed to flank the mirror. A similar pair was used on each side of the dining room door.

Thinking of the masses of color to come, when real Delphiniums bloomed in the garden, we were discreet as to carpet and curtains. Both were of a rather dark gray, the carpet covering the floor entirely, the curtains plain, of thin silk, bound with a narrow dark blue tape. The arched top of the high central window forced a drapery there, but the other two windows were given valances with really grand curves, copied from those in a bed-hanging in an old print. There were to be no under-curtains.

All these large color-masses being disposed of, we began to use our colors, using piles of samples which we carefully compared to the real flowers. On one side of the mantel there had to be a sofa long enough to lie down on, but not too clumsy. This sofa we covered in blue faille and placed it on the window side of the room. Opposite, a large French chair covered in a slightly different shade of blue velvet, hugged the fireplace, and another chair sat beside it. This smaller chair was a fantastic copy of a rather bastard Empire chair, just the wrong French touch we both liked. This was covered with a flowery dress silk. In front of the fireplace we placed a low walnut table, exaggeratedly large.

PIANO CORNER

In the southeast corner of the room, Camilla's piano was placed. We twisted and turned it, and finally ended by turning its tail into the corner, even though the light might not be as good. In the angle between its straight side and the dining room door we placed a tall whatnot, which was to be filled with little flower pots and odds and ends of china figures, and so forth. But the leather man's little job was to be the sensation of that side of the room: it was slipcovering two old-fashioned piano stools with cardinal red leather. Camilla set her heart on that rare Delphinium red, somewhere, so here it came to pass. We bought a cheap pair of ugly old piano stools, the kind that whirl around on spiral screws. We planned

a slightly flaring petticoat of this bright red leather to fit over the base of the stool, a hole in its top permitting it to fit over the screw, and a second, shorter leather petticoat fitted over the seat. Top and bottom covers were finished with a small scallop of stamped gilt, and our leather friend stamped a tiny gold sprig over the surface of the whole thing . . . you never saw anything saucier, gayer, than these two fat gilt-sprigged red stools. On the two candle-spaces of the piano we used a pair of heavy silver candlesticks that Camilla had brought up from Charleston.

FOR GAMES

In front of the window behind the sofa, we placed a card table and a pair of chairs. This table was a copy of an old one, and was for use. It was to be kept uncluttered, so that a backgammon board might be placed on it, or a tea tray, or a work basket.

In the corner back of the two fire-side chairs we managed to get our other famous color splash. We bought a common kitchen table, round, and made a velveteen cover for it, hanging to the floor all around. This was of a dark, red-violet color. On the center of it we placed a large Chinese vase, painted the red of the piano stools, which was to be the main container for the Delphiniums. We could see their tall mass rising above this dark, rich coloring, and we thought the red jardinière exactly the right thing to hold their changing blues and purples and pinks. The rest of the table was to be given over to an orderly arrangement of favorite magazines.

On the wall space between the window and the door, near the card table, we placed a narrow cabinet, doors below and open shelves above. The lamps in the room were white alabaster, with plain shades of gray silk, lined with pink for warmth of light. We used very few *objets d'art*; the old French clock and the two vases on the mantel seemed enough.

On the two broad wall spaces under the gallery, we placed a pair of consoles, with marble tops, which were to hold huddles of small pots of other flowers. Above these were hung a pair of large prints of French gardens. Near the staircase entrance, we planned to use a screen later.

Now for the surprise: walk with me to the large French window, and look out into the garden. Now turn around, and look up! Opening to the center of the gallery, you see a red-violet room! That is the little upstairs study, which we had to make something special. It has a lot of bookshelves, and a big desk, and an easy chair and a sofa, an absolutely personal retreat. But as its double doors are usually open, for the garden view, through the high central window, Camilla said it must be planned as a part of the living room. She is collecting black and white prints of old Charleston houses for the wall spaces not filled with books. The furniture in this little study is covered with gray-blue corduroy, and curtains of linen of the same color are used.

We really shouldn't be upstairs yet,

we haven't finished with the rooms below. At present, this study and the maid's room are the only things finished up here. Later there will be two guest rooms and a bath over the dining room side, and another maid's room, or two, on the other side.

Back downstairs, we go into the dining room. This room was small, so we painted the walls and the ceiling the grayish-white of the living room, which took care of the business of both sides of the door, always a nuisance. The translucent curtains are of white pongee silk, bound on all four sides with a dark blue moiré ribbon, and looped back with stiff tiebacks of the same ribbon, blue and white.

We bought a simple Louis XV dining table, and painted it white. Its cheap wood would have spoiled everything. For the chairs, we jumped a King ahead, and used the simplest Louis XVI models, comfortable and smart they were, and covered them with a blue and white striped stuff, a heavy satin-finished material. Frames, of course, were painted white. The serving table, on the longest wall, near the pantry door, was of fruitwood, of a golden brown. A bookcase of the same wood was used on the wall toward the living room, to hold a service of old gold and white china. The tureen of this old service was used as a centerpiece on the dining table.

Now for the splash . . . each room must have its splash! In this one, we achieved it by buying two of those pyramidal wire flower stands, and painting them white. These are to be flower pyramids, all the year around. Large pans of tin sit on the floor under the stands, so that a circle of pots may be placed at the base of the stands, completely masking the bases. These pyramidal affairs we placed on each side of the south window. I forgot to say we used no rug in this room. It seemed cooler and more French with its oak boards bare.

On the other side of the house, there were the bedrooms of Camilla and her husband, and their joint bathroom. Camilla was firm about having separate bedrooms. She wanted a feminine room, and she wanted her husband to have a room definitely his own. She could do perfectly well without a guest room, for the present. Later, there would be the fun of furnishing the two upstairs, but with New York hotels so near, and with so many relatives always coming up from the South, she thought it was just as well to begin without a guest room.

HER ROOM

Her own room was painted pale blue, walls, trim, everything. The carpet was gray, but lighter than that of the living room. Her curtains were made of three delphinium shades, pale blue, lilac, and pink, three twelve inch widths of linen of these colors stitched together forming each curtain. The blue stripes were hung against the wall-edge of the windows, then came the lilac, and the pink stripes met in the center. The valances were old fashioned gilt tin ones, and the curtains were looped back by day over gilt tin branches.

Her bed was the great thing, natur-

ally. Now Camilla, being an old-fashioned girl in some ways, knew how to sew. Not only could she do ladylike stitchery, but she could make a sewing machine hum, and when it came to making her bed, no one could do it for her. She wanted a quilted bed. I made her buy stout, heavy, pale blue satin that would stand a lot of cleaning, before she went to work on it. We got the upholsterer to cut the patterns for her, to slip-cover the headboard of the bed, and to fit as valances around the sides, but she did the rest. She basted canton flannel as a lining to her satin lengths, and basted her outlines, and then went to work. The quilting was done on the sewing machine, and she spent days buying spools of thread of every delphinium color she could find . . . blues, purples, wines, violets . . . and she stitched that satin with parallel criss-crossing, making thousands of diamonds of these fine colored lines. She didn't always repeat the relation of one color to another, and it was pretty fine when it was done. The edges of every part of the bed, valances, spread, pillow cover, etc., were bound with a very narrow wine-colored ribbon.

DRESSING TABLE

A tall chest of drawers, sufficiently French looking, was found for one wall space. A pair of small bedside tables were easy to find. A fat chair was covered with the wine color of the bed binding. There was no room for a chaise longue, she wanted space to move around in. Besides, if she wanted to take a nap she could go up to the study, where a comfortable sofa was placed against the book-wall. But a dressing table she had to have, and this was to be placed cat-a-corner in the southwest corner of the room. We bought a dressing table of unpainted wood, with square corners, so that it would look like a real table, and made a slip cover for it of perfectly plain lengths of gray-blue moiré, tied together at the corners with stiff bows of French ribbons, flowered. Half-bows were sewed to the two edges of the central opening, so that when the wings are closed the drapery is prim and neat. The top of the table is covered with glass, over which a piece of lace is laid. Camilla had an old standing silver mirror that had belonged to some remote grandmother which she stood on the table. Long mirrors in the bathroom gave her working space, she said, but she felt she had to have a pretty dressing table.

Her husband's room was painted white. He was perfectly willing to live with jars of Delphinium bloom in season, but he didn't want too much decoration. So we gave him a small mahogany four-post bed, a big chest of drawers, and a small writing table. He consented to cretonne curtains with bouquets of garden flowers, including her beloved Delphiniums, but his chair coverings were of plain blue leather, rather dark, his rug the same blue, and his bed cover an old blue-and-white woven coverlet. Sporting prints were hung in groups on the white walls. Plain brass lamps with white shades, and an old mahogany bucket for a waste basket completed his room.

A garden of flowers in the crannied wall

(CONTINUED FROM PAGE 33)

be studied. When planted in a wall, many plants form a curtain or cascade below the roots. A plant of this type is shown in the photograph of *Campanula muralis*. There are, however, a certain number of plants which grow upwards, such as *Heuchera sanguinea*, Alpine Poppies, and some of the dwarf Iris. The photograph illustrates *Veronica incana*, which is also of this type. It is easy to see that a plant of the latter type should not be planted immediately underneath a plant of the cascade type, as it would soon be smothered.

When considering the season of bloom, the early part of summer presents no difficulties. A wonderful effect can be created with such varieties as Yellow Alyssum, Perennial Candytuft, Cerastium, Phlox and Aubretia. For later bloom Helianthemums, *Heuchera sanguinea*, *Campanula carpatica*, *Linum perenne*, *Nepeta mussini* and several varieties of Sedum and Saxifrage should be added. Plumbago and *Sedum sieboldi* are desirable for fall effect. In addition there are a few annual plants which will add to the attraction of the wall during late summer and fall. The dwarf variety of Sweet Alyssum and *Lobelia erinus* are particularly useful for this purpose, as they do not spread enough to injure the perennial plants.

Though many flower walls are perfectly satisfactory without irrigation, it is a simple and inexpensive matter to arrange for this at the time the wall is being built. A galvanized wrought iron pipe can be run horizontally, about six inches below the top of the wall. Perforate the pipe with a needle punch, making the holes about three inches apart at the end nearest the supply, and a little closer together at the further end in order to equalize the distribution. Place some small pebbles around the pipe to prevent the soil from clogging the holes, and to facilitate absorption of the water. If the source of supply is some distance

away, a garden hose can be used instead of a permanent connection, in which case the end of the pipe should be turned up above ground and a hose connection fitted. This arrangement is usually sufficient to keep the plants moist. There are, however, several forms of nozzles which throw a fine misty spray, and these can be arranged in series to water the wall with a spray so fine that it will not wash the soil out of the joints. In very dry situations, a combination of these two forms of irrigation might be desirable.

Winter protection is not, as a rule, necessary to a flower wall. In fact, since many of the plants are evergreen, the winter effect is very good and it is a great pity to hide it. An effort should be made to plant only those plants which are quite hardy, for though all Alpine plants are capable of standing low temperatures, many of them in their natural habitat are covered with snow, which is a sufficient protection. If the site is so exposed that some protection is necessary, a wooden fence of chestnut or cedar will look as well as anything. It should be supported about six inches away from the face of the wall, thereby protecting the plants from severe winter winds, as well as keeping off the early spring sunshine which cause thawing on the surface. Alternate thawing and freezing are injurious to any planting.

A well built flower wall will last indefinitely and is very easy to maintain as there will be comparatively few weeds. Although for a real enthusiast it can never entirely take the place of a rock garden, yet it will provide a place for many plants which would be smothered in the borders or which would otherwise be ineffectively displayed. Finally, aside from the convenience of displaying the flowers in this way, there is massed together a beauty of color and form and fragrance which can rarely be excelled in any other method of garden arrangement.

Italian tables of the Eighteenth Century

(CONTINUED FROM PAGE 41)

ed into oblivion, but the clever, brilliant, amusing and elegant were highly prized, and therefore survived.

Tables came into their own. Dining tables, in a scale that we know them today, side-tables, console, card and dressing tables, all made their appearance. Like the chairs of this period, Italian tables followed, generally speaking, the forms laid down by the French designers and the English cabinet-makers, Chippendale, Hepplewhite, Sheraton and Adam.

While tops, edges, aprons and the upper portion of legs adhered to the English and French types we know so well, the termination of the legs at the floor seemed to have received scant, if any, attention from the Italian furniture makers. The ball and claw foot was unknown, the spade foot, so popular in the North, rarely used, and then only on the more finished pieces, while the Sheraton tapering leg was often curved. This particular type of leg was very popular, for while the straight tapering form was widely used, it was

just as often curved outwardly, one-third the length of the leg in the lower portion, near the floor. This is found in the legs of the chairs as well as in those of the tables. Whether it was an attempt to add gracefulness to the delicacy of the tapering straight line, or whether they were thinking of some classic Pompeian iron table depicted in a fresco, it is difficult to say. It would not be unreasonable to believe, however, that Sheraton's forms were introduced at the same time as the Adam models and early Empire designs, and that the cabinet-makers became confused in their choice of forms.

Walnut was the natural medium and the most often used of all the woods. Slightly darker and richer in tone than the French, it lent itself admirably to the new designs. Fruitwood, Tulip and Olive were used for inlays. Fruitwood, polished, was the nearest approach to the Eastern satinwood that the Italians made in their attempt to reproduce the later eighteenth Century

(Continued on page 62)



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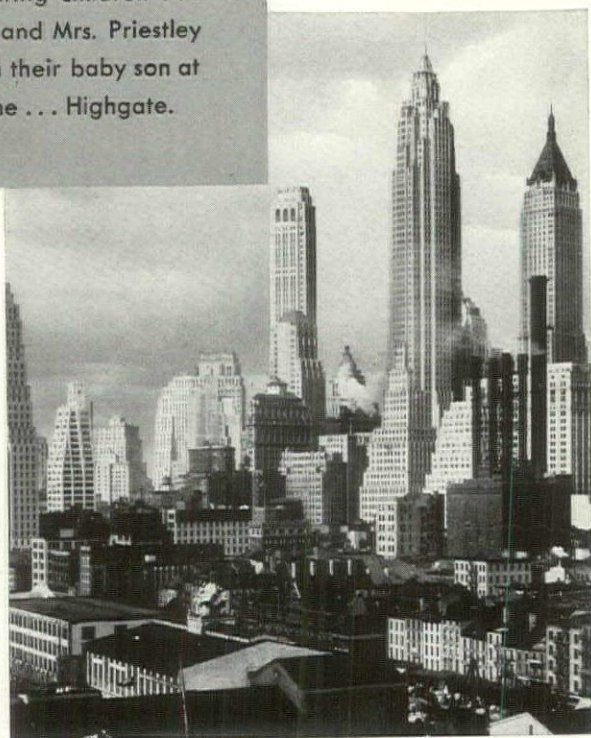
• Above: "And now for the family man who wants a record of his growing children"... Mr. and Mrs. Priestley with their baby son at home... Highgate.

A GOOD COMPANION

By J. B. PRIESTLEY

Author of "The Good Companions,"

"Angel Pavement" and "Faraway"



• "In New York... I took the skyscrapers from every angle."

THERE can be no doubt that my Ciné-Kodak camera has proved itself to be one of my most amusing and exciting possessions. I have made use of it, first as an occasional traveller, and secondly as a family man.

• My first travel pictures were very modest. I took the film camera down to Falmouth with me, and there I took "shots" of the wrecked U-boats that still remain on the rocks just outside the town. The famous old clipper, the "Cutty-Sark," is (or was) at rest in Falmouth Harbour, and I managed to get some pictures of her, too. All too soon there will be no "Cutty-Sark," but I shall still have my film of her to enjoy. Then, last year, turning ambitious in

my travel, I gave my movie camera a fine spree. I began with foggy Southampton sliding away from the "Olympic." In New York—a city that immediately inspires us movie men—I took pictures of the skyscrapers from every conceivable angle, and several times I was photographed while photographing. Jumping across the continent, I took the hills, skyscrapers, and great ferries of that enchanting city, San Francisco. And then off to the South Seas...

• The South Seas asked for it, and they got it. I took them in black and white, and I took them in Kodacolor. This very night, if I wish to, I can bring the blue majesty of the Pacific into my drawing room. I can set up my screen

and then open a little window through which you can see, to the last blue or gold gleam, the famous magical islands.

On the way back, I bagged the big trees of the Yosemite, the Rockies, the Canadian prairie, and some quick shots of the Great Lakes. I also have a good fat reel of Canadian pictures, and if the worst comes to the worst and I have done with authorship, I shall open a little side show at fairs and show these travel pictures and lecture on them.

• So much for the traveller. And now for the family man, who wants a record of his growing children. For children grow up far too quickly. Hardly do they reach one enchanting stage than they are out of it again.

Where now are those chubby three-year-olds? Snapshots will do something, but a movie camera is the thing. It shows movement, and something characteristic of the children is caught and held forever. The family album is now something that is alive, and the living past rises up and capers for you.

A record of distant and romantic travel is good, but better still is a record of the adventures of one's own family. Once you have taken your films, you need never let go of a good holiday; you can slip back into it any winter night. The sun shines again; the spray hides the rocks; the open sea glitters beyond; and here, once again, is the whole gang of you, racing along the beach. For a while, time has been annihilated, and the clock put back.

• The children like the old Chaplin films and the travel pictures you can borrow from the Kodascope Library. But still more do they enjoy seeing themselves and their friends on the screen. They enjoy this, and so do we.

Sometimes I wonder what we shall feel if and when we see these films when we are old and they are all grown up.

I know this, that if *they* have children, it will be the greatest fun in the world showing these films to those children. That will be a fine hobby for a grandfather.

"Show us those funny old films," that unborn generation will cry, clapping its hands. And then the lights will be turned out and 1933 will be plucked out of limbo for the delight of 1963.

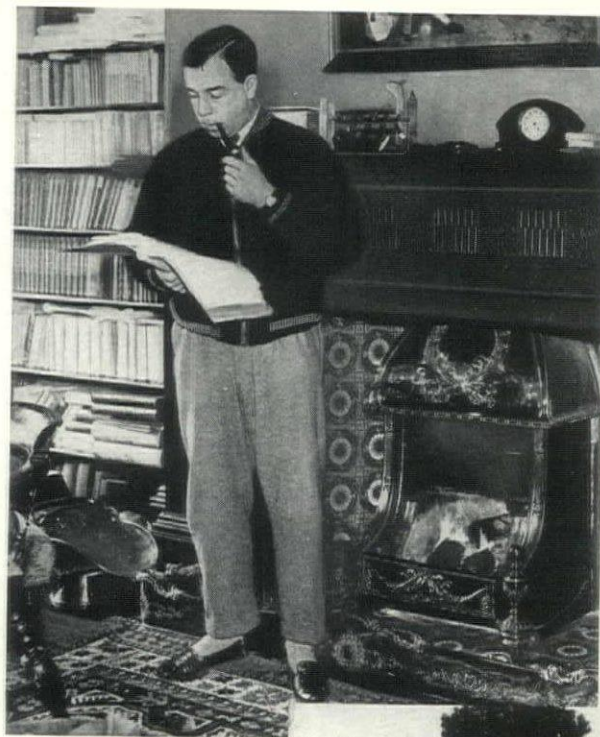
• Perhaps I ought to explain that I am no camera man. I take the least possible trouble with the job, and am probably not fit to handle the fine delicate instrument that the Kodak people have manufactured.

But the results are good. They please me; they please the family; and those friends who are privileged to be given a picture show.

Perhaps if I took more trouble, I would get still better pictures; I don't know. I do know that this film camera enables a lazy fellow like myself to have a record, if necessary, of everything amusing that happens to us, whether it is concerned with bears in North America or paddling at Frinton.—J. B. P.

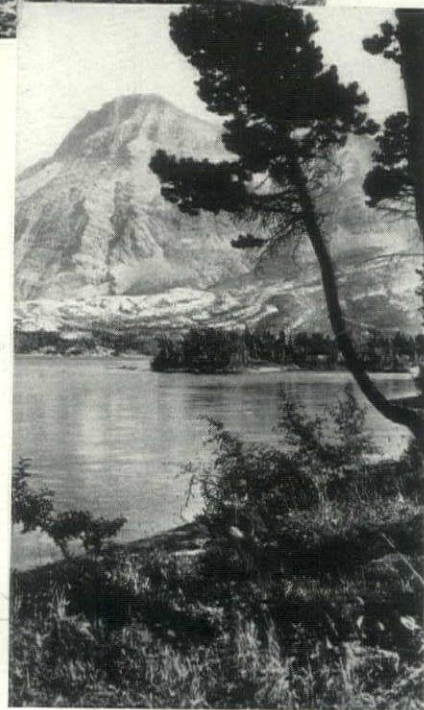
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Note: With Ciné-Kodak, simplest of home movie cameras, you can take splendid movies of your own as easily as you now take snapshots. Any Ciné-Kodak dealer will gladly show you sample reels.... The famous Model "K," Eastman's finest movie camera, "does everything." Takes telephoto movies. Wide-angle. Kodacolor (movies in full natural color). Indoor movies by daylight. Loads with full 100 feet of 16 mm. film. Eastman Kodak Company, Rochester, New York.

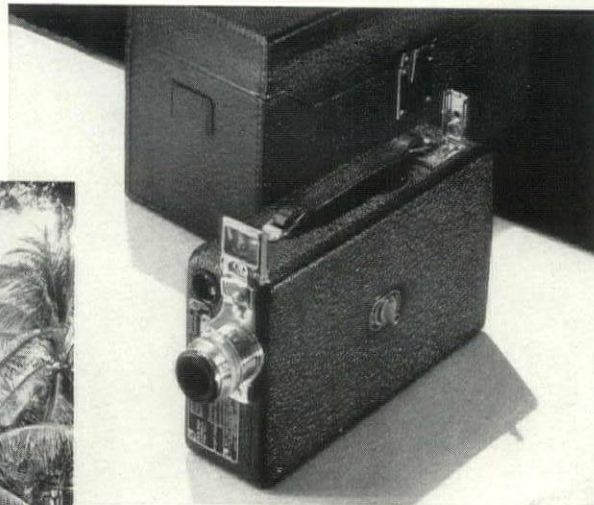


• Above. "If the worst comes to the worst and I have done with authorship..."

• Right. "I have a good fat reel of Canadian pictures... the big trees of the Yosemite, the Rockies, the Canadian prairie."



• Below. "I do know that this camera enables a lazy fellow like myself to have a record of everything amusing that happens to us."



• Left. "I took the South Seas in black and white and in Kodacolor. This very night I can bring the blue majesty of the Pacific into my drawing room."



Ciné-Kodak "K"

Eastman's Finest Movie Camera

Chosen Thistles in the summer garden picture

(CONTINUED FROM PAGE 47)

prostrate stems of three or four inches, with flowers and frills of a beautiful blue." This, states Mr. Farrer, is a bog plant from Texas and in damp places should make a running carpet, rooting as it goes, along all its ground-hugging branches. This plant is suspected of tenderness, even of being a biennial, but surely if it is of our own country we should be able to secure it. I'd be glad if any reader would let me know where it may be found.

All the foregoing *Eryngium* are suitable for the rock garden, the first three, of course, for a fairly spacious one, or they may be used in the foreground of borders. The last two are too small for any situation save the restricted one of a rock garden.

Bluest of the taller kinds and perhaps the best is *E. oliverianum*, sometimes confused in nurseries with a rarer and inferior species, *E. amethystinum*. It grows about three feet tall and after a few years forms fine permanent clumps sending up many glistening silver-green stems branching into a fine cluster of flowers. Grown with the fragrant white Musk Mallow, *Malva moschata alba*, it makes a charming picture that lasts many weeks in good condition. *E. planum* is slenderer and not quite so tall and the flowers are paler blue, but the plant is well branched and thrifty and will flourish and endure in somewhat heavier soil than Sea Hollies in general.

Extraordinarily distinct and effective as a border plant is *Eryngium giganteum*, the Ivory Thistle, a biennial species from the Caucasian Alps

and Armenia. This plant grows vigorously from three to four feet tall. The flowers are pale silvery blue and these are surrounded by a most spectacular frill of ivory-pale bracts, which bracts, according to Mr. Farrer, shine out so "ghostly clear" as to cause the plant to be known in its native habitat as *Elves' Bones*. Pink Hollyhocks make a fine background for the Ivory Thistle with clumps of Lyme Grass, *Elymus glaucus*, or the gray-leaved Funkias (*Hostas*), *F. fortunei* or *F. sieboldii*, in the foreground, with groups of tall pink Snapdragons.

Gladioli in pink tones, or pale yellow, make a fine interplanting for clumps of Sea Hollies, and the feathery yellow-flowered Meadow Rue, *Thalictrum glaucum*, makes a good background for them, though the bloom of the *Thalictrums* will have almost gone when Sea Hollies show best color.

The Globe Thistles, or *Echinops*, bloom somewhat later than the Sea Hollies. It might be said that they belong to August while the latter roughly belong to July, and they are altogether of a bolder habit, somewhat taller, with thistle-like leaves, gray or dusty-looking, and the flowers borne on stiff stems are gathered into perfectly round balls or a "globular cluster all resting on a common receptacle." The handsomest kind is probably *E. bannaticus* (*E. ruthenicus*) from Russia. This at its best is four feet tall, the effect of the whole plant silvery, the balls of bloom distinctly blue. It makes a bold and handsome companion for the summer Phloxes,

Veronicas, Aconites, Helianthus, Zinnias and Marigolds of the last month of summer and keeps its port and circumstance for a long time. Very good also are *E. ritro*, called the Small Globe Thistle, growing three or four feet tall, with handsome pinnatifid leaves, downy on the undersides, and blue flowers; and a somewhat dwarfier kind, *E. humilis*, from the Caucasus. This has the characteristic Thistle-like foliage and balls of blue bloom, but grown on poor sandy soil the height is not more than two feet. All these are handsome and easily grown hardy perennials, thriving in ordinary light soil and full sun and increased readily by division of the clumps, by root cuttings or by means of seed.

A striking biennial Globe Thistle is *Echinops sphacrocephalus*, especially the form known as *albidus*, which I have always called the Giant Silver Thistle, for the plant throughout—leaves, stems and round flower-heads—is a pale silvery green, at times almost white. It is a giant indeed, towering magnificently at the back of the border, often to a height of seven feet and gleaming in the sunshine.

Carlina ("from Carolinus, pertaining to Charles, commemorative of the famous Charlemagne, whose army was said to have been cured of the plague by it") is also well worth including in our family of gardenwise Thistles. *Carlina acanthifolia* is a biennial plant of great interest and striking effect. I grew it some years ago and when it disappeared after the first

flowering I, not knowing of its biennial habit, discarded it as too uncertain. Now I know better and a packet of seed recently sent me by Mr. Cleveland Morgan from his famous gardens in Montreal enables me to try again. This is the Stemless Thistle of the Alps "where over the dry green slopes you may see outspread upon the ground its glittering star of intensely spiny handsome leaves, while in the middle sits flat upon it an immense Everlasting-flower, suggesting some wild water-lily invented for an evil sea by Aubrey Beardsley, shimmering, silvery and immortal." Farrer, of course. This unusual plant is exceedingly effective in a bold position in the rock garden, where there is space for its generous spread. In order to keep its great rosette flat and its blossom stemless the soil it grows in must be poor, half-starved and perfectly drained, as well as open to the brightest sun.

Carlina acaulis is interesting, too, and though low-growing is not, as the name untruthfully implies, a stemless species. It, too, is properly housed on a large rock garden in full sun. The white suns of flowers are borne on very short stems against a mass of silvery spiny leaves. "It thrives in a deep light soil, especially in limestone, and in very sunny situations." *C. acaulis* is a hardy perennial and does not, like *C. acanthifolia*, die after blossoming.

There are other Thistles that might conceivably be made good use of in gardens, but space presses. It is not too late to sow seeds now.

Of garden-lovers and old garden walls

(CONTINUED FROM PAGE 26)

owes most to the master-artist, Time.

And, of course, Time is the greatest of all gardeners. In collaboration with Nature and generations of garden lovers, Time achieves his greatest masterpiece in an old garden, and, of all enviable mortals I count the possessor of such a garden; so many loving hands have been busy burying hidden treasures there long before you came.

In this respect all old gardens remind one of those enchanted gardens in the Arabian Nights, where, one surprising day, one's spade reveals a slab with a ring in it, raising which, one comes on a mysterious stone staircase leading into a subterranean chamber filled with olive jars overflowing with gold pieces. Or that fascinating

garden in southern France Prosper Mérimée tells of in his *La Vénus d'Ille* where its owner one day dug up an ancient statue of the goddess, and having whimsically slipped a ring upon her finger in the moonlight, finds next day that her finger has closed upon it during the night . . . whereby hangs a haunting tragic fairy-tale.

The associations of old gardens are endless, such associations with legend and literature as one can read of in one of the most delightful of all garden books, *In a Gloucestershire Garden* by Canon H. N. Ellacombe, associations which the Canon charmingly embodied in his own garden. One portion was devoted to trees and flowers mentioned in the Bible, the

Cedar of Lebanon, the Palm, the Fig, the Olive, the Willow of Babylon, the Pomegranate, the Mandrake, the Hysop, and Spikenard, the Almond, and the Quince. Another portion was set with plants mentioned by old Greek and Latin writers, Aristotle, Virgil and Pliny. Still another fragrant with flowers from the old English poets, Gower, Chaucer, Spenser and Shakespeare.

Here is an idea that might easily be adopted by the American garden-lover. Why should he not create a garden containing all the trees and flowers mentioned by American writers: Hawthorne, Bryant, Emerson, Longfellow, Thoreau, Burroughs, Walt Whitman and so on, for American literature also

is rich in such garden associations?

Such a garden, too, as Canon Ellacombe points out, can be made into a treasury of one's own memories, "flowers which tell of pleasant travels and long walks and beautiful spots which I shall probably never see again; others which bring to memory voices which I shall never hear, and faces which I shall never see again in this world." Some of us have a sentimental habit of pressing such memoried flowers among the pages of books read on certain occasions, but how much better to plant them in one's garden, where they can go on smelling sweet and blossoming in the dust year after year, while memory lasts.

—RICHARD LE GALLIENNE.

When summer sky and sunshine wait on healthy appetite

(CONTINUED FROM PAGE 35)

terrace. Ingenious too was the striped canvas screen hanging from a frame of poles and piping. This, of course, when lowered protected the diners against the strong winds which sometimes swept across the lake from the snow peaks.

And now, last but decidedly not least, we have the tree-house. It has so often been said that most people never really grow up. "Robinson" is convincing proof of it. This little suburb of Paris, long popular with middle-

class wedding parties, summer fêtes, and the like, is always greeted with glee by American visitors, because of its unique attraction, the tree-restaurants. Ancient chestnut trees send their gnarled limbs up to dizzy heights, dwarfing the other vegetation and making the fruit trees in the adjoining orchard look like shrubs. From the base of each tree a little rustic stairway ascends mysteriously into the green shadows of the branches; finally one notices the little rustic pergolas,

thatch-roofed and colorful with brightly striped curtains, each containing a table and several chairs or benches. A meal high above the world, surrounded by the whispering leaves, birds flitting among the branches, becomes a romantic adventure. Such a tree-pergola would be especially attractive on an estate where the view could be enjoyed more thoroughly from an elevation. The tree need not necessarily be so shaped as to hold the pergola unaided; very often the Robinson

tree houses are supported by props. These, however, are always crooked logs, and are attached in such a way as not to detract from the original beauty of the tree.

The problem of service might be solved by installing a windlass together with a sort of open-air dumb-waiter. The roof can be made of tin, covered over with thatch, ensuring water-tightness, and the side curtains make the pergola usable even in case of a shower.

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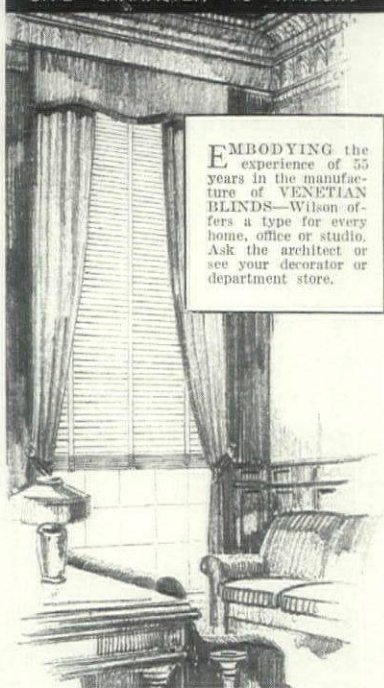
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Understand your plant names

(CONTINUED FROM PAGE 38)

good botany or plant encyclopedia.

Following are a few prefixes and suffixes which are used in the Species names. For instance, using *semper*, meaning ever, and *virens*, meaning green, we have *sempervirens*, meaning ever green. Or using a prefix and a suffix together such as *dasycaulus*, we have thick-fruited:

PREFIXES	SUFFIXES
<i>atro</i> —dark	<i>carpus</i> —fruit
<i>dasy</i> —thick	<i>florus</i> —flower
<i>lact</i> —milk	<i>foliate</i> —foliage
<i>semper</i> —ever	<i>phyllus</i> —leaf

We know that scientifically the names of plants have at least two parts. The first one is the Genus name, and the second is the Species name.

Now you ask why it is that sometimes the writers of the articles that appear in the magazines and the nurserymen in their catalogs are not satisfied to use two names for one plant but oftentimes have three.

The most observing tree lovers have noticed that some of the American Elms are different from the others. For instance, one of them, identical in all other respects, has yellow leaves rather than the usual green ones. Thus it has been necessary to distinguish this tree from the others, so that it is called *Ulmus americana aurea*, the word *aurea* meaning golden. Another of the American Elms is distinguished by its weeping-like branches, so that it is called *Ulmus americana pendula*. The third word of a plant name, therefore, is the Variety name.

So far we have considered only the trees, but of course the same principles of classification apply to all plant life. In our seed order we would doubtless want Cabbage, since it is a universally used vegetable. The scientific

genus name for cabbage is *Brassica*. It is interesting to know that *Brassica alba* is really White Mustard; *Brassica caulorapa* is kohlrabi; *Brassica napobrassica* is rutabagas, the *napo* referring to the turnip shape of the underground tubers. *Brassica oleracea acephala* is Kale, *acephala* meaning without a head. And, of course, Kale is just like Cabbage except that it does not form a head. *Brassica oleracea botrytis* is Cauliflower and Broccoli, *botrytis* referring to the small clusters forming a head. *Brassica oleracea gemmifera* is Brussels Sprouts, *gemmifera* referring to the buds which we call sprouts in the axils of the leaf. *Brassica capitata* is the ordinary head cabbage that we use, *capitata* meaning head.

Professional botanists, of course, have classified plants into more inclusive groups than Genus, Species, and Variety, but for the purpose of the ordinary home gardener it will suffice to begin with the genus name.

Since the time of Linnaeus' efforts in the standardization of plant names there have been many additions so that it has been necessary to publish a list of the plants. This has taken form in "Standardized Plant Names." The book contains the scientific name and the most popular common names of the majority of plants now cultivated. It has served a very worthwhile purpose in standardizing the names of plants so that a magazine, book, or catalog published in New York is equally understandable to readers in Kentucky, California, or any other vicinity in the United States, or even in any foreign country.

Usually the common name is printed in the regular type, and the complete scientific name in italics, in heavier black type, or in parentheses.

Sewage safety for the country house

(CONTINUED FROM PAGE 55)

crushed stone or clean gravel. On this is laid the land tile and the joints are covered with small squares of roofing paper to prevent bits of stone or gravel from lodging within the pipe. The tile piping is covered two inches deep with more stone or gravel, and over-all go lengths of roofing paper cut slightly wider than the trench, so that when in place the paper arches slightly and fits tightly to the sides. The purpose of the stone or gravel surrounding the land tile is to facilitate seepage of water from the piping into the ground while the roofing paper cover prevents the silt from the soil returned to the trench from filtering downward and reducing the seepage.

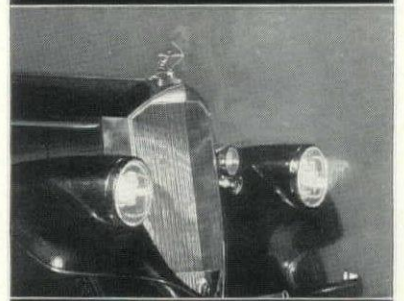
At the terminus of each trench of the disposal field, there must be a leaching pool. This is built by digging a hole about three feet across and five deep. It is filled with crushed stone or small rocks to the level of the trench piping. Over this, before replacing the dirt, a piece of roofing paper is likewise spread. Into these pools drains what water has not seeped away in flowing from the tank.

As can be seen from the foregoing description, in a properly built septic tank system, the fermentation and bacterial action that takes place is

automatic and it needs no attention save that about every second or third year the mud-like sediment should be removed from the tank and buried. Otherwise the tank's capacity gradually diminishes and sewage passes too soon into the disposal lines.

If a properly installed septic tank system fails to work, the cause is what is being poured into it. Too much grease or too strong antiseptic solutions will reduce or prevent proper fermentation and bacterial action. Where unusually large amounts of grease are poured down the kitchen sink, it has an adverse effect on the scum floating on the contents of the tank. The remedy is to dispose of waste grease as garbage. Sometimes, in an effort to keep the plumbing system sanitary, doses of strong germ-killing solutions are poured daily or weekly down sink drains and toilets. Such action is fatal. It kills bacteria inherent in the sewage and no beneficial fermentation takes place. This, however, can be remedied very simply. Turn on all the faucets in the house and so flush the tank system thoroughly. Then pour down a toilet one or two pails of warm water in which a dozen cakes of yeast have been

(Continued on page 63)



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Concerning summer care of house plants

(CONTINUED FROM PAGE 31)

placed in permanent garden locations. As they rarely do well a second season indoors as house plants, it is not worth while nursing them along. Bulbs, such as the tender Narcissi, which have been forced in water in the house, may as well be discarded. Other forced bulbs, if given a permanent garden home, will generally set fairly good blooms out-of-doors the second year.

Now after a thorough watering, with three days of rest in the shade, the house plants will be ready to go into their summer homes. They thrive best when given a complete change in the garden itself, rather than a position on a porch. In the soft soil of this garden their pots may be plunged up to the rim and so kept more moist. Especially in a garden sheltered from strong winds and provided with a variety of conditions they can each be given a suitable exposure. In the deep shade of such trees as the Maple, the Ferns should be placed. Here, although the shade appears quite dense, there really will be a continuous sifting of light through the leafy branches and this shade is, of course, quite different from that unhealthy type afforded by buildings which greatly reduce the supply of both light and air.

The other foliage plants will thrive in the moderate shade of such trees as the Apple or Elm or of any other small trees that keep off the sun during the hottest part of the day and admit it in

the early morning or late afternoon. In fact, even though many foliage plants are, in their native habitat, happy in full sunlight, it is not wise to accustom them in summer to too brilliant sunshine which cannot be provided in winter.

The flowering plants, of course, should be placed in full sunlight for that is an essential condition for their health. Begonias, however, will often burn under too hot a sun and, moreover, thrive better in partial shade.

Plunging the potted plants into the ground with a piece of crock, concave side up, under the drainage holes, is the best condition for them all summer. Under no circumstances should the pots first be removed as the root systems will stretch out too far and require a great deal of autumn pruning to fit them again into their containers. A light mulch over the surface soil will help to conserve moisture.

Finally, house plants, even though out-of-doors, must have continuous care in summer. Just repotting and plunging them in suitable sections will not be sufficient, if they are to be vigorous and blooming in autumn. They must be watered frequently. Watering is not a tedious task, if the plants have been grouped together in their various exposures. A hose, rather than a watering pot, will then quickly saturate them, and the force of this spray will have a tendency to keep them free from infestation of insects.

Italian tables of the Eighteenth Century

(CONTINUED FROM PAGE 57)

pieces. Many skillfully executed architectural scenes, in full perspective, were employed to decorate the tops of tables and the fronts of desks. In Tuscany, and especially at Sienna, they excelled in this detail of the work.

Mahogany was never used in the country models found in Italian villas, not even during the Empire, when it was almost universal in England and France. They either stained the wood in imitation, or frankly left it the natural walnut color. The painted Empire pieces in Tuscany and Umbria were often decorated in the designs and colors found on Etruscan vases, using dull reds and black on écu.

When it came to painting, marbleizing and gilding, the Italians were past masters. Chrome yellow, with

high-lights and shadows, was often substituted for gold leaf. Tortoise shell was simulated in paint as well as the marbles and other costly materials introduced at the French court. In some cases, even inlay and elaborate designs in marquetry were painted, with a proficiency so great that only after a minute examination could the fraud be detected. This made for many amusing and original pieces, if they are not treated seriously as collector's bits and valuable antiques, which of course the Italians never intended that they should be. They were ordered in great quantities to furnish country houses, which although we might consider them vast, containing as they did one hundred and fifty to

(Continued on page 63)

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Italian tables of the Eighteenth Century

(CONTINUED FROM PAGE 62)

two hundred rooms, were still only used as hunting lodges or domiciles for a few weeks, on an estate, for the owner and his friends to superintend the harvesting of wine and oil.

Console tables became very popular, especially when used in conjunction with mirrors designed to accompany them. These high decorative consoles, supporting a vase of flowers, or beautiful bit of porcelain, reflected in the glass, usually had marble or marbleized tops and either one cabriole leg on the center axis, or two legs equally spaced on either side of the axis. They were further supported by resting against the wall at the back on a cleat. The Italians excelled in these pieces, which were always more charming than their simpler copies of Sheraton, Adam and Louis XVI consoles, used as serving tables. These latter were most often employed to extend the surface of dining room tables, which at that time rarely, if ever, had leaves for that purpose.

Game and card tables were in greater variety than in England or

France, as the Italians adopted the games of both countries with avidity, while adding many more of their own. These gaming tables were of three types of construction. The first was a simple table supported by four legs, square in plan, without drop-leaves or folding devices; the second type had a top, one-half of which was a leaf that folded over and down upon the other half, and when opened out was supported on a swinging leg; the third type was similar to this model, only the extended top revolved around, at right-angles to the closed position, being supported by the original rectangular frame on four legs. These game tables were usually in polished natural woods and often had inlays for checkers and chess on their tops.

Note: This is the third article by Mr. Carrère on 18th Century Italian Provincial furniture. The first, in the April issue, gave an outline of the general influences of the time. Chairs were discussed in May. Sofas will be the subject of the next article.

Sewage safety for the country house

(CONTINUED FROM PAGE 61)

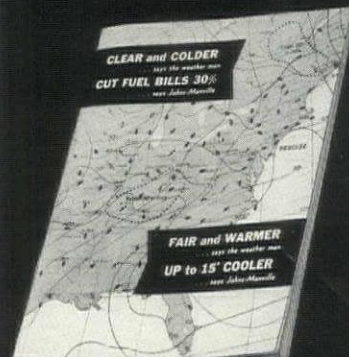
thoroughly dissolved. The bacteria of the yeast will reestablish fermentation in the tank and all will be well if no further doses of disinfectants come along to interfere.

When one stops to consider, the septic tank is a remarkably simple and effective means of being rid of household wastes odorlessly and in a way that will ensure no possible contamination. Of course, such a system should be placed as far away from a source of water as possible, and the disposal fields should not be located in low damp ground. The drier the soil conditions, the better. Incidentally, a lawn which turns brown during the dry weather of summer can frequently be kept green if watered by such a method. The lines of the disposal pipes can be laid in practically any pattern desired. Fan shape or with parallel laterals is a favorite plan. Where this is done, the branches usually should be so spaced that they are six feet apart. This spacing will give plenty of surrounding earth to absorb the flow of moisture as it

gradually comes through from the tank.

In using this system, there are two things to bear in mind. It cannot be connected to the leaders which care for rain water from the eaves. To pipe roof water into such a system means that during storms entirely too much water flows into the tank and as a result the fresh sewage is carried out into the disposal fields before the initial fermentation has occurred. Secondly, the fermentation that goes on within a septic tank cannot act on bits of cloth or heavy paper. It will dissolve paper of tissue grade but not heavier. Old bandages, pieces of absorbent cotton and the like should go into the incinerator and not down a toilet draining into a septic tank. If the latter practice is followed, eventually the system will become clogged and only a thorough cleaning will restore its efficiency. Such embarrassing happenings always occur when there is a houseful of company and they can be so easily avoided if conditions are understood that the precaution is worth the taking.

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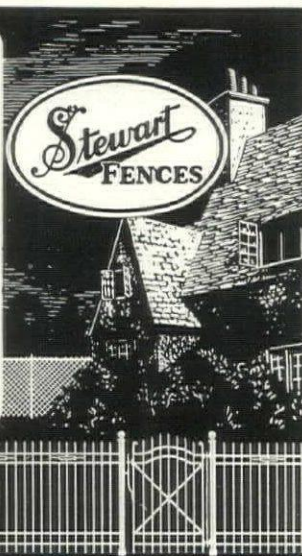
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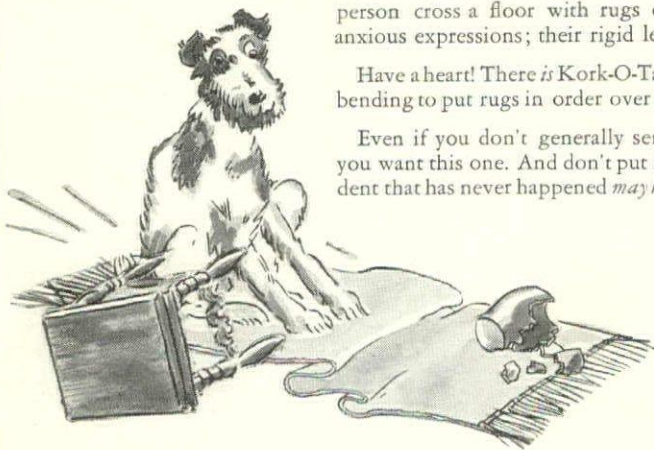
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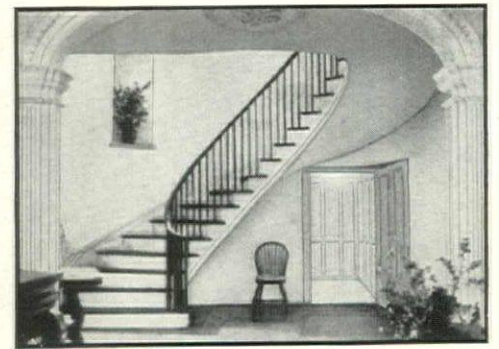
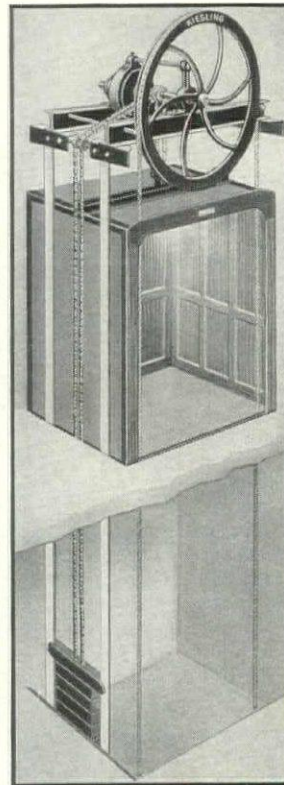
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